







**A HISTORY OF INDIAN LITERATURE**

**1911–1956**

**Struggle for Freedom: Triumph  
and Tragedy**

BY THE SAME AUTHOR  
A HISTORY OF INDIAN LITERATURE  
1800–1910  
Western Impact: Indian Response



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and Tragedy

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SISIR KUMAR DAS



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'The history of Indian literature in the most comprehensive sense of the word is the history of a literature, which not only stretches across great periods of time and an enormous area, but also one which is composed in many languages.'

MAURICE WINTERNITZ



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WITH THIS WORK

Sri Mohd. Zahir Ahmad Burney  
Dr Jayanti Chattopadhyay  
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## Preface

This account of the literary activities in India during the period between 1911 and 1956 in twenty-two languages, follows, with some modification, the methodology adopted in the earlier volume, *Western Impact: Indian Response* which took 1800–1910 as its period of investigation. The emphasis in the earlier work was more on the growth of new literary genres, most of them being innovations in Indian literary history. Those genres emerged out of the tensions between the indigenous traditions and alien models and canons in a colonial situation. The history of that period was characterized mainly, if not entirely, by a continuous struggle between the native and the foreign models. Only one stream of literature which was confined among the rural population, remained more or less unaffected by the presence of English, the language of power and supremacy. But very little of it has been preserved—part of it being oral—and almost totally ignored by the English-educated reading community who created the new literature. This history of literature, therefore, does not claim to be a complete account of the literary activities of the whole people, but only of a more articulated group, more favourably placed within the contemporary power-structure. The genres that gave the new Indian literature its distinct character, became slowly naturalized and by the end of the last century they became powerful medium of new thoughts and sensibilities. This volume continues its inquiries into the new developments in the genre, but thematological inquiries, which received relatively less attention in the previous volume, have been prioritized here. Both genological and thematological studies, however, can hardly be kept separate in any literary history.

The period covered in this volume is much shorter: only forty-six years. Any further subdivision of the period, therefore, is unnecessary, though I have not ignored the signs of the beginning of a new era in Indian literary history caused by the partition and Independence of the country in 1947, and also by the reorganization of the state-boundaries on linguistic basis that started from 1956. The first thirty-six years of this period are dominated by Indian responses to an alien rule and by the political programmes and ideologies sustaining the movements against the colonial domination. The national movements, with their gradual intensification and expansion, strengthened the vision of India, a space undisturbed by the changes in geographical frontiers from time to time affected by political expediency. This space, less territorial and more spiritual, *cinmay* rather than *mṛṇmay*, did not emerge out of the nationalist anxiousness alone, as often propa-



gated by many historians, for the construction of a nation. It existed in some form or other throughout the pre-colonial history of India. The concept of *Bhāratavarṣa* has been fully recognized by the poets and seers of the pre-colonial period but it was celebrated by the Indian writers during the national movement with a special sense of involvement and cultural pride. It was mainly through the efforts of the writers, that space-*Bhāratavarṣa*—acquired new significations.

The concept of Indian literature as a unified whole is a natural by-product of the temper of the time. It is necessary to emphasize that the present essay differs from the nationalists' construction of Indian literature as 'one though written in many languages'. It strongly defends the uniqueness of each literature in the country, and looks at each one of them as distinct expression of the experiences of each community. No attempt has been made to subordinate the uniqueness of any one of them either by a hegemonic construction, nor by the imposition of 'values' claimed to be exclusively Indian. It recognizes, both from the ideological position of the author as well as from the methodological compulsions, the plurality of Indian life. On the other hand it also contests the idea of 'heterogeneity' that completely subordinates the commonalities in cultures and the relationship between the self and the other. Commonalities among Indian literatures are many, and they are not mere coincidences. Empirical studies of Indian literatures, both synchronic and diachronic, indicate very clearly and strongly, the areas of commonality, and more significantly the existence of continuous movements among individual literatures, towards certain points of convergences, thematic, generic, ideological and so on, as in the case of Indian languages belonging to different families, so clearly demonstrated by the noted Dravidologist Murray B. Emeneau nearly fifty years ago. Indian literature, then, has been treated here not as a homogenous whole ignoring the splendid diversities among them; nor as disparate entities ignoring the factors of history and geography that have made them interact with another. Indian literature is a complex of literatures, related to one another, at times by geographical proximity, at times by a shared history. The phrase, 'unity in diversity' is still useful, though unfashionable. But the writing of literary history itself is an unfashionable exercise today.

To stress the complexities involved in the concept of Indian literature, my story which could have conveniently come to an end in 1947, has been stretched farther. The movements in defence of linguistic identities of people, which existed throughout the colonial period, culminated in 1956. Without going into the problems that made the creations of linguistic states necessary, one can realize that it was not a sudden political action but part of a process that began at least one century ago. Since the mid-nineteenth century the regional aspirations or the sub-nationalism, found language (and consequently, literature, to some extent) a powerful binding force



among an otherwise 'heterogeneous' people. The demand for unification of areas inhabited predominantly by one linguistic group was partly triggered as a reaction to the linguistic hegemony existing in certain parts of the country. The legitimacy of linguistic states was never doubted even when their limitations were well-known. The reorganization of states certainly brought about a substantial change in the status of some of the languages, but hardly any immediate change in the literatures. Even the change in linguistic hegemony is more apparent than real; one hierarchical structure was replaced by another hierarchy. This has, however, made linguistic patriotism a more powerful political tool than before, and Indian literatures the contending muses.

The concept of Indian literature has been farther problematized with the division of the Indian subcontinent into two sovereign multilingual states. A few languages, namely Bengali, Punjabi, Sindhi and Urdu, faced an unprecedented situation. The unquestioned 'homogeneity' of literatures produced in these languages was suddenly challenged by the emergence of new literatures in them under new political predicaments. The division of India does not challenge the essential equation between language and literature, but it strengthens the importance of other factors of identification of literature, namely, nation, religion, ideology etc. American literature emerged as a literature separate from the British, though English is the language of both. Similarly, a Pakistani Urdu literature or a Pakistani Sindhi literature as contrast to an Indian Urdu literature or an Indian Sindhi literature respectively became facts of history. Such developments can be short-lived and examples are not rare, the recent one being the reunification of two Germanys. The irony of history is indeed manifested in the creation of Bangladesh and the consequent change in the status of Bengali literature. Between 1947 and 1972 there were two Bengali literatures, one Indian and one Pakistani. From 1972 onwards when East Pakistan broke away from Pakistan and declared itself a sovereign state, the Pakistani Bengali literature ceased to exist and was replaced by the Bangladeshi Bengali literature. Changes in political history affecting the identity of literature, disrupting the course of a given literature can hardly be minimized. Whether such changes affect or even challenge the construct of Indian literature or not, whether the construct of Indian literature like all similar conceptual artifact is valid for a certain period of time only or not, cannot be answered fully at this stage of history. But a literary historian cannot avoid raising these questions.

This work is one of the first attempts towards the creation of a model of a history of Indian literatures—their inter-relations and independence, their proximities and distances, their differences in quantity and quality. Since I did not have any model of multi-lingual, multi-literature history before me, except the 'additive' one (by which I mean a sequence of isolated literatures) I had to create my own model. I hope the efficacy of this

model will be examined in future not only by the votaries of multi-language literatures but also by the historians of literary complexes, particularly in multi-lingual countries.

I owe a debt of gratitude to several scholars and writers in the preparation of this book. I thank each member of the team constituted by the Sahitya Akademi to assist me. I thank the scholars who very kindly responded to the questionnaire sent to them. I am specially beholden to Professor Gopi Chand Narang (who prepared a comprehensive note on Urdu literary situations), Dr Ramesh Oza (South Gujarat University) and Professor Hiren Gohain (Gauhati University). The comments and observations of several writers particularly Sri Vishnu Prabhakar, Professor B.V. Nemade, Sri Sumateendra Nadig, Dr Makarand Paranjape and Sri Ashok Mitran, have given me valuable insights. I am grateful to my colleagues and friends, Dr T. Susheela (Telugu), Dr Mariappan (Tamil) and Mr T.S. Satyanath (Kannada) for their generous help. I am grateful to Sahitya Akademi, to its president Professor U.R. Anantha Murthy, its Vice-President Sri Ramakanta Rath, both noted writers, and to its Secretary Professor Indra Nath Choudhuri for their cooperation and encouragement. I thank Srimati Vijayalakshmi, the Librarian of the Sahitya Akademi, and all her colleagues, particularly Sri Bikash Bhattacharya. I am deeply touched by the services of Sri Buddhadev Bhattacharya who supervised the production of the book out of a rare sense of dedication without any material gain. I do not forget the help I received from my daughter Laura throughout the period I worked on this book.

I thank each and everyone contributing to the successful completion of this history of Modern Indian Literature covering the period between 1800 and 1956 in two volumes. I acknowledge my debt to all historians preceding me: I salute them for their dedication and erudition. This work has been done in great haste, with limited resources, and under many constraints. Inadequacies and lapses in it are many: and I alone am responsible for them. Now I wait for criticism from scholars as anxiously as I wait for a better history of Indian literature from them.

*Delhi, November 1994*

SISIR KUMAR DAS



## Abbreviations

adapt.	adaptation/adapted
<i>AHIL</i>	<i>A History of Indian Literature</i> ed. Jan Gonda
<i>AHIL</i> (d)	<i>A History of Indian Literature, 1800–1910</i> by Sisir Kumar Das
<i>Anthos.</i>	<i>Anthology of Modern Indian Literature</i> ed. K.M. George
b.	born
bio.	biography
<i>CIL</i>	<i>Comparative Indian Literature</i> ed. K.M. George
<i>Con. IL.</i>	<i>Contemporary Indian Literature</i> Sahitya Akademi
d.	died
ed.	editor/edited by
<i>EIL.</i>	<i>Encyclopaedia of Indian Literature</i> , Vols. 1–5 Sahitya Akademi
<i>MIL</i>	<i>Makers of Indian Literature</i> series of Biographies, Sahitya Akademi, New Delhi
Ms.	Manuscript
<i>NBIL</i>	<i>The National Bibliography</i> , Vols. 1–5 Sahitya Akademi, New Delhi
<i>PSA/WC</i>	Proceedings of the Second All India Writers Conference
RQ	Response to the Questionnaire
SA	Sahitya Akademi, New Delhi
tr.	translation/translated by



## CHAPTER 1

# Author-Reader-Intermediaries

Indian literature of the twentieth century is a memorable record of the triumph and tragedy of the Indian people involved in the most significant engagement in their history—the struggle for Independence and the challenges that followed the achievement of that goal. Never before the Indian writer was so anxious about the political fate of his country and so involved was he in the ideologies governing its polity, and even challenging the validity of his perceptions of art and history and his vision of India. Indian literatures written in different languages began to negotiate with the changes in the literary community since the beginning of the nineteenth century that witnessed the introduction of the printing press, the rise of a new middle class under a new educational dispensation, and the slow decline of the traditional patronage system. All these resulted in a split within the community of the audience-reader of the pre-printing days, between the vast section of the illiterates totally denied of the new education and the small group of English-educated middle class.

The English educated group either became oblivious of the literature created and sustained by the first group or dismissed it as 'sub-standard'. Not that the new group was a monolith: it had several subgroups within its apparent homogeneity causing concomitant tensions depending upon the degree of familiarity each group had with Western literature and the attitudes they adopted towards Westernization. The growth of different Western genres or their appropriations that began in the nineteenth century continued in the twentieth and followed, more or less, the patterns of the earlier period. By the beginning of the twentieth century, the time we have chosen for the beginning of our narrative, almost all the languages in India began to converge towards certain identical genological and thematological patterns. Western genres such as the tragedy or the novel, the short story or the *belles-lettres* have now become firmly established in Indian literature. A few languages that were still outside the pale of Western impact due to historical reasons slowly began to respond to the forces of change we have tried to explain within the *pro-phanic* and *meta-phanic* framework.<sup>1</sup>

What appears to be more important in this century is not the appropriation of Western forms and integration of Western thoughts into the body of Indian literature which made the nineteenth-century literature so



conspicuous; nor even the generic configurations, they being now no longer unexpected or unpredictable. The Indian writer was more keen to address the political tensions in the country and their impact on literature. A large part of the literature became the natural vehicle of socio-political movements as much as these movements received momentum from literary texts and activities. This is not to suggest that the experimentations with literary forms and techniques were subordinated by ideologies and thought. On the contrary, the twentieth century witnessed the most engaging debates regarding style and diction in different literatures, most spectacular achievements by individual writers who explored the possibilities of existing genres, created new forms of expression, and continuously experimented with metres and narrative structures and dramatic modes. This century opened up wide opportunities to the authors: the national movement encouraged the writers to look into our pre-colonial literary and artistic traditions which opened before them a fresh new world. Writers also noticed the interactions between different languages within the country, and between various social, occupational registers or style-levels within each language. But the new content of this literature grew out of the writer's understanding of the social reality and his response to the fast changing world. The experimentations in forms and structures and style were manifestations of that response.

One of the basic concerns manifested in the nineteenth-century literature written in almost all the languages was to come to terms with the impact of the Western civilization. It affected the Indian writer's sense of history, his understanding of the past, his idea of progress; in short, his total view of life. It created a tension between two modes of life, and of art, never to be completely resolved as neither a total rejection nor an unconditional acceptance of one was possible. This tension became more intensified with the passage of time, with a fresh understanding of our own heritage and of the nature of the foreign rule that culminated during the organized struggle of the people against the British domination. It became more complex and problematic as questions regarding the nationhood and its relation with other matrix of identities, sect, caste, language, region and religion began to emerge at every stage of our freedom movement. Political freedom was certainly the immediate goal, but the movement involved much wider and deeper issues involving social justice, religious tolerance, and power structure. The contact with the European civilization created a new paradigm of human relationship, a new historical consciousness, a new sense of belonging to the space larger than one's own, and also a new realignment of one's sense of identity in terms of geography and religion. All these shaped the very nature of the literary activities, as indeed of other social activities.

This is the period when the makers of Indian literature, many of them still optimistic about the essential humane character of the Western civi-



lization, began to lose faith in the West. Rabindranath Tagore in his last public speech in 1941 talked about his faith as a youngman in Western civilization which he acquired through the humanistic tradition of its literature, 'the large-hearted, radical liberalism' of the speeches made in the British Parliament by John Bright, 'overflowing all narrow national bounds' and also of the graceless disillusionment' that had been forced on the Indian mind by the cynical disregard by the British rulers in India of the very values which were claimed to be the highest attainments of the West. 'The Wheels of Fate will some day compel the British to give up their Indian Empire', wrote Rabindranath, 'But what kind of India will they leave behind, what stark misery when the stream of their two centuries' administration runs dry at last, what a waste of mud and filth they will leave behind them!' The writers witnessed two great world wars, the mad race of power and massacre of men all in the name of ideologies, the rise and fall of the Nazis, the emergence of the socialist power in Soviet Russia, the agony of China, its determined resistance to forces of exploitation and domination, and the rise and fall of the European powers, the aspirations they aroused and the frustrations they brought. The question that haunted the Indian mind is not simply a relation between India and England which of course determined the immediate political agenda, but the kind of society India aspired for, and the necessity for an ideology providing the foundation of that society. Indian literature of this period reflects in ample measure the writers' faith in and love and veneration for their heritage, it also generated forces, both challenging the tyranny of tradition as well as upholding it. The literature in all the Indian languages is also a record of a continuous dialogue between the forces of radical changes and of synthesis; it is shaped by the debate on the nation and the world, religion and humanity and the region and the country. Each one of these issues, complex and intricate as they are, generated different significations to different groups of authors and readers at different historical moments. The narrative, then, should begin with an account of the people who created this literature.

#### I MAJOR WRITERS

Let us take a quick look first at those authors claimed and accepted as major figures in their respective languages by the reading-public and canonized by critics. These authors differ from one another in their literary skill, extent of influence, reputation and in their 'fortune' of survival. Some of them contributed significantly towards aesthetic satisfaction of an accomplished group of the readership, others have wide popularity, though a shorter duration of survival. Some were confined within a linguistic region, some were accepted into adjacent regions depending upon the nature of bilingualism existing there, and a few—two or three to be precise—acquired a pan-Indian reputation.



It is unreasonable to apply identical standard in judging the importance of the authors in different languages as it is unfair to expect either a homogeneity or uniformity in Indian literature taken in its totality. The importance of these writers can be appreciated only in relative terms taking into consideration the conditions in which the individual literatures flourished. A language like Dogri, for example, had a very limited readership and little opportunities for development. It did not have prose literature till 1960. The very fact that the first Dogri play was staged in 1935 (*Acchut* by Vishvanath Khajuria) followed by Ramnath Shastri's *Bawa Jitlo* written around 1950 and a meagre number of works of other forms of literature was available indicate the absence of a theatre as well as of printing facilities in the region. Similarly Konkani being a language spoken in an area dominated by a foreign power hostile to its development had to struggle to earn respectability and for official acceptance. A new age dawned in its history with the publication of the magazine *Dirvem* (1912) edited by Luis de Mascarenhas, a fine poet in the language. It provided opportunities to many writers who first appeared in this magazine which continued till 1940. The speakers of Konkani were scattered in Karnataka and Maharashtra and Goa who formed an enthusiastic literary community mainly through the writings of authors like Varde Valanikar. The cultivation of Konkani as a literary vehicle became a part of the struggle of the speakers of this language in general and the Goans in particular, in achieving a distinct cultural identity.

In Manipuri, on the other hand, one notices a prolonged lull since the publication of *Candrakirti Jilā Caṅgbā* (1876), a work describing the meeting of the Maharaja Chandra Kirti Singh with the Governor General of India at Silchar till the early thirties of this century. The literary community was busy preserving and transmitting its treasures and took time to negotiate with the changes caused by the intervention of printing and a new system of education. Then there was a sudden awakening. The first novel in the language, *Mādhavi* written by Lamabam Kamal Singh (1899–1985) appeared in 1930. The popular poet Hijam Anganhal (1892–1993) wrote the celebrated epic *Khamba Thoibi Saireng* (1940) and Shitaljit Singh (b. 1913) the most noted poet appeared in full glory.

Maithili which was dominated by Hindi, was farther handicapped in the beginning of the century by the untimely death of Chanda Jha (1880–1920), one of the greatest literary figures in the language. Hari Mohan Jha (1908–84) and Vaidyanath Mishra 'Yatri' (b. 1911) introduced new vigour and created a new readership. They appeared as a challenge to a literature dominated by the traditional Brahmin-pandits. Nepali, being a language spoken in India as well as in Nepal presents an interesting picture. Indian Nepali literature had grown in size and richness in the last century. It attained the dizzy height in the Ramayana of Bhanubhakta who became a cultural hero of the Nepali community. It was not easy to fill the void



created by his death. The journal *Mādhavi* (1908) published from Banaras initiated a new trend of poetry, that of moralistic writings, which became both powerful and popular. Lakshmiprasad Devkota (1909–59), the poet born only one year after the death of the great Bhanubhakta, took over the thread and in a short span of fifty years he wrote six epics, several hundred lyrics, considerable amount of essays, a few stories and a play and inspired a large number of poets. One notices a creative resurgence in the language; the writers, many of whom actively participated in the freedom struggle, responded to different trends of thoughts and social demands. All trends both traditional and modernistic converged in the towering personality Parasmani Pradhan (1898–1985), the poet, scholar and literary organizer. The similar fermentation can be seen in the Punjabi cultural life. Punjabi literature was charged with a strong political impetus and religious reformatory zeal. The leadership came from the towering figure Bhai Vir Singh (1872–1957) who gave the modern Punjabi literature a distinct identity and a new vision, created a language for the new generation. He was followed by Puran Singh (1881–1931) who wrote in Punjabi and English, Dhani Ram Chatrik (1876–1954), Mohan Singh (1906–78), Nanak Singh (1897–1972), Kartar Singh Duggal (b. 1917) and Amrita Pritam (b. 1919)—the last three representing the peaks of modern Punjabi novel, short story and lyrics respectively.

The literary activities in Sindhi were quite vigorous: Mirza Qalich Beg (1853–1929) and Dayaram Girdumal (1857–1927), the two pillars of modern Sindhi, remained creative till end of their life so were Mewaram (1856–1938), a Hindu converted to Christianity, one of the makers of Sindhi prose and, of course, Lalchand Amardinomal (1885–1954), the most versatile writer of modern Sindhi.

Some of the heroes of the earlier period—Bankim Chandra (1838–94), Govardhanram (1855–1907), Harinarayan Apte (1864–1919) and Fakir-mohan Senapati (1843–1918) did not live long enough to initiate new movements in this century. Their influence, however continued for a longer period. The new generation of writers either created alternative paradigms challenging the heroes of the yester years or tried to bring about minor changes within the existing patterns and structures. In that process they created a tension between the forces of stability, and change, of continuity and of interruption. Lakshminath Bezbarua (1868–1938), the most versatile Assamese writer of this period, for example, modernized Assamese the way Bhai Vir Singh or Mirza Qalich Beg and Bankim Chandra did their respective literature either by exploiting the living components of the indigenous traditions or by appropriating the Western literary modes.

Hindi in this period is dominated by a galaxy of writers, Maithilisharan Gupta (1886–1964), Jayshankar Prasad (1889–1937), Nirala (1896–1961) and Sumitranandan Pant (1900–78) all initiators of new movements, and the greatest of all Premchand (1880–1936) the most honoured Hindi writer



of this century. Malayalam witnessed Kumaran Asan (1873–1924) emerging from the unprivileged strata of the society with a new voice of love and compassion, followed by Vallathol (1878–1938) and Ulloor (1877–1949)—the great trio. Closely in their heels appeared Changampuzha Krishna Pillai (1911–47), Sankara Kurup (1901–78), and Thakazhi Sivasankara Pillai (1912), great figures of modern Malayalam, before the earlier masters declined in power. This is the golden age of Kannada literature. It was initiated by Srikantayya (1884–1946) and followed by the poets D.R. Bendre (1896–1981) and Govinda Pai (1883–1963), Masti Venkatesa Iyenger (1891–1986) and K.V. Puttappa, Kuvempu (1904–92) and the versatile dramatist T.P. Kailasam (1885–1946), and the great novelist Shivaram Karanth (b. 1902). The world of Marathi novel and poetry till now dominated by Apte and Keshavasut (who died in 1905), saw the emergence of a new group of writers. Among the novelists are V.M. Joshi (1882–1943), N.S. Phadke (1894–1978) and Vishnuram Sakharan Khandekar (1898–1976) and among the poets, the members of the Ravi Kiran Mandali who were soon eclipsed by A.R. Deshpande (1901–82) and B.S. Mardhekar (1909–56), the most renowned figure of modern Marathi and Kusumagraj (1912) who came to prominence in 1942 with his rhetoric of patriotism.

The vibrant Marathi tradition of dramatic literature and of theatre was kept alive by B.V. Warekar (1883–1964) and Prahlad Keshav Atre (1898–1969), who paved the way for P.L. Deshpande (b. 1919), Vasant Kanetkar (b. 1922) and Vijay Tendulkar (b. 1928), one of the most influential playwrights of modern India.

Fakirmohan Senapati died at the prime of his glory when the realistic novel dealing with the poverty and suffering of the peasantry was yet to be firmly established in Indian literature. Tarashankar Bandyopadhyay, Manik Bandyopadhyay, Pannalal Patel or Thakazhi Sivasankara Pillai were still to emerge and Premchand's *Godān* was eighteen years away. Kalindi Charan Panigrahi (1901–91) of *Māṭir Maṇisa* (1934) fame and Gopi Nath Mohanty (1914–91) an author of a wider vision and rich experience of the tribal life carried out the great tradition initiated by Fakirmohan. Among the poets who dominated the Oriya scene after the demise of Gangadhar Mehr (1862–1924) and Nanda Kishor Bal (1875–1928) were the patriotic *Satyavadi* group [they derived the name from the Satyavadi School founded by the venerable national leader Gopabandhu Das (1877–1928)], then the romantic *sabuja* group, who worked under the spell of Rabindranath, and finally by poets like Mayadhar Mansingh (1905–73), Radhamohan Gadanayak (1911) and Sachi Raut Ray (b. 1918) the poet of the proletariats.

Among the dominant figures of Gujarati literature most noted is K.M. Munshi (1887–1971). But it must be remembered that Gandhi, though a political leader, was also a writer and he made a tremendous impact on all Indian literatures in varying degrees, and particularly on the Gujarati



writers. The prominent young writers who gave a new direction to Gujarati were Jhaverchand Meghani (1897–1947), Umashankar Joshi (1911–87) and Pannalal Patel (1912–89).

The literary figures who dominated Kashmiri in this period are Zinda Kaul (1884–1965), the universally respected poet of the Bhakti tradition, A.A. Azad (1903–68), Dinanath Nadim (1916–88) and of course Mahjoor (1885–1952), who broke the long monotony of mystic poets with a distinctly new personal voice and at the same time created a body of poetry of public protest. Tamil saw the emergence of the patriot poet Subramania Bharati (1882–1921), one of the greatest in its history, as well as the dedicated Gandhian Namakkal Kavinjar Ramalingam Pillai (1888–1972) and Desika Vinayakam Pillai (1876–1952), the champion of classical values, followed by the impetuous Bharati Dasan (1891–1944) who sang the glory of the Tamil race and the Tamil language. Among the writers of fiction most gifted and most popular was R.A. Krishnamurthi (1899–1954), more well known as Kalki, a master narrator and a fine artist of prose.

Gurajada Appa Rao (1861–1915) did not live to see the great strides that Telugu took in the twentieth century under the leadership of the popular novelists like Chilakamarti Lakshminarasinha (1867–1946) and Unnava Lakshminarayana (1873–1958) and poets of the stature of Rayapralu Subba Rao (1892–1984), Visvanatha Satyanarayan (1895–1976) and Sri Sri (1910–83), who has been described by a Telugu critic as 'the live wire of the progressive movement'.

The Indian English writings were enriched by Sri Aurobindo (1872–1950) and Sarojini Naidu (1879–1949), well known figures in the political history in India. The former left politics and produced his greatest poetical work during his self-chosen seclusion in Pondicherry where he spent the rest of his life in meditation and contemplation; the latter abandoned poetry and devoted herself totally to the freedom struggle. Other celebrated names in the history of Indian English are K.S. Venkataramani (1891–1951), Mulk Raj Anand (b. 1905), R.K. Narayan (b. 1906) and Raja Rao (b. 1908). Urdu had Muhammad Iqbal (1877–1938) the greatest poet in the language after Ghalib. Like Sri Aurobindo and Sarojini Naidu, Iqbal was actively involved in politics and in some way more successful than both of them. Not only did he create a new poetic idiom and gave a new content to Urdu but also an ideology that culminated in the creation of Pakistan. Towards the end of the period Urdu saw the emergence of three gifted writers, Ismat Chughtai (1912–92), Manto (1912–55) and Faiz Ahmad Faiz (1912–84), writers with radical vision. Among the eminent writers in Bengali were Sarat Chandra Chatterji (1876–1938), the most popular and influential novelist of the century; and Kazi Nazrul Islam (1899–1977), a poet of flamboyant rhetoric and volcanic power. Later in the period emerged three exceptionally gifted novelists, three Banerjis, Tarashankar



(1898-1971), Bibhutibhushan (1894-1950) and Manik (1908-56) and a great poet Jibanananda Das (1899-1954). But the period was dominated by Rabindranath Tagore (1861-1941), the most towering Indian of the century next only to Gandhi.

## II THE SOCIAL BACKGROUND OF THE AUTHORS

The simultaneous presence of contradictory features of diversity and unity, so glaringly evidenced in all spheres of Indian life and literature, can be perceived at all levels of the author-reader-intermediary relationship. This relationship has been stabilized during the last two hundred years with the change in the transmission procedures of literature, the patronage, and the linguistic situation in the country, and also with the growth of a new intermediary group that made literary works marketable. Kosambi suggested that the unity in Indian life comes mainly through certain features shared by the ruling class. 'The class is the Indian Bourgeoise', writes Kosambi, 'divided by language, regional history and so on, but nevertheless grouped by similarity of interest into two sections. Finance and mechanized factory production are in the hands of the real capitalist bourgeoisie. Distribution of the product is dominated primarily by the petty-bourgeois class of shopkeepers, formidable by reason of their large number'.<sup>2</sup> The literary activities, however, were dominated by a class of professionals, coming from the middle class. The unity of Indian literature comes mainly from the commonality of values and attitudes of this class, their various sub-groupings and differences in respect of religion, language, caste, political ideology and gender notwithstanding. The Indian capitalist's interest in literature and other arts was peripheral. The power that adopted measures to regulate the literary activities was certainly not the Indian capitalists but the foreign government that ruled the country with their support. The British government from time to time did censure those texts which they considered seditious but did not want to control the literary production as such. Dinabandhu Mitra's play *Nildarpan* (1860) depicting the ruination of the Bengal peasantry, for example, by the British indigo planters was never banned but its English translation, which the government thought would create a public opinion against it in England, was promptly banned and its publisher was fined and jailed. The government followed a policy which was not draconian so as to muffle all voices of protest and resistance but was watchful enough to muzzle them whenever it felt threatened. The *Dramatic Performance Control Act of 1876*, to give an example, was provoked by a Bengali play which was banned and its writer, producer and actors were imprisoned on the charge of obscenity, though clearly the British authority was offended by a scene that presented an Englishman being kicked by an Indian. The government, certainly with the tacit support of the capitalist class and a section of the middle class, tried



to control Indian literature to the extent that it should not get politicized. But the texts banned by the government, whether it is Savarkar's work on the rebellion of 1857 or a political novel of Sarat Chandra, gained more popularity and acquired greater political power. The authors as well as the readers all over the country in almost all the languages that came under the pale of the printing media, belonged to the middle class which was becoming more and more vocal against the British rule. The literature that grew from 1905 onwards was created by the authors belonging to this dissenting group, though it is true about some literatures of the nineteenth century as well. It will be wrong to assume that all the writers were anti-British in identical manner; there was an ambivalence towards the British rule, a slow but growing disillusionment of the British government and new hopes and promises for a free India slowly emerging in the minds of all of them. Even the writers who appeared to be apolitical could hardly remain aloof from the turbulence of political strife. The literature of the twentieth century India with all its varieties in themes and genres, with its concerns with style and diction and metrical experiments, with all its engagements with human problems, universal and parochial, was a literature of a nation extremely proud of its past and deeply wounded by the sense of subjugation. Being a literature produced under a colonial situation it shared some of the features of other colonial literatures in the third world. It also differed from them because of its very long and very distinguished literary heritage constantly acting as counter-force against the colonial literary hegemony. The Indian writer from the beginning of the British rule and the imposition of the English language and the new education system was under the constant pressure of an aggressive and dominating foreign culture, which made him extremely self-conscious and often equally aggressive. Whatever he did there was a disquiet seething in the depth of his psyche. Either it was expressed quite violently in form of patriotic writings or through emotional outbursts in lyrics and plays. So pervasive and penetrating was the sense of a continuous encounter between two cultures that all branches of literature were affected either directly or obliquely by it. This historical predicament is not a mere framework within which the literature flourished but remained entailed within the literature as it did in the life and behaviour of the Indian author and the reader. This was most intensely manifested in the twentieth century.

The Indian literature as it is known today is essentially a product of the middle class and almost exclusively for that class, and more or less entirely, by it. An examination of the socio-economic background of the authors and readers can farther show some of the configurations within this class-structure.

Two literatures, one written in Sanskrit and the other in English stand apart from all other Indian literatures in respect of the social and educational basis of their authors and readers. Sanskrit, being an ancient



language and nobody's 'mother-tongue' was confined to an exclusive group—upper caste Hindu scholarly community. They did not form a totally monolithic group but sub-divided into small groups both in respect of their mother-tongue and regional location as well as in respect of their knowledge of and attitude towards the English language and Western civilization. The underlying unity among these groups was not achieved simply by the language they used but from their manner of expression, the similarity in their treatment of the old themes and metres and metaphors and literary genres, in their adherence to the Sanskrit literary traditions and value systems derived from the Dharma Sastra. All these writers are Hindu, very few are non-Brahmins and certainly not a single one belonging to the socially depressed class. Undoubtedly the authors have great command on an ancient language and equally great is their enthusiasm for making it an instrument of modern thought. But they failed to initiate any kind of literary movement nor did they succeed in extending its popular base.

The writers in English, also a language confined to a small and privileged group though much larger in size than the Sanskrit-writing community, present a different and complex picture. Most of them came from upper-class, the beneficiaries of English education, the economically well-to-do. Not only have many of these writers been to universities, worked as teachers and journalists and script-writers but some of them have gone abroad, obtained highest degrees from foreign universities, encountered the Western life. Almost all of them responded to the literary movements in Europe mainly because of the compulsion of their chosen medium. Although some of them wrote mainly for the Western market—most of them enjoyed a brief popularity before their total extinction—among the Indian English writers are included some of the greatest men and women of our time.

The first and foremost among these writers are Swami Vivekananda (1863-1902). His writings consist of a few poems and a large body of discursive prose dealing with religious and theological problems. His glowing patriotism and love for the poor and the underprivileged, broad humanism and deep understanding of the Indian culture made a tremendous impact on the Indian youth. Although he died in the beginning of the century he became one of the most widely read authors—and translated into different Indian languages—throughout the century. There was hardly any Indian political leader who did not feel his impact at one time or the other; the authors and readers irrespective of their ideological inclinations found in Vivekananda, the most powerful and eloquent assertion of the Hindu ideals in a changing society. Sri Aurobindo, a revolutionary and a politician turned into a mystic, who gave Indian English writing a completely new direction is another eminent Indian of this century. His influence on the Indian political and religious life was limited, compared to Vivekananda, but in creative power and range he certainly is one of the



highest peaks of Indian literature. He, as his brother Manmohan Ghosh, coming from a well-to-do and anglicised family, received education in England and only later in his life, after his return to India, he discovered his roots. Even before his entry into politics English became the language of the leading Indian politicians, all of them being urban, anglicised aristocrats. Aurobindo, too, like his contemporaries used English as the language of political agitation as well as of Indian defence against the continuous attack on Indian culture. A significant part of his writing is interpretation of Indian art and literature, religion and philosophy. The legitimacy of the Indian English literature comes from its content, its engagements with issues of Indian life. Despite the thin and narrow popular base of Indian English literature the authors endowed it with a vitality by their awareness of Indian reality. The prose of socio-political concerns so effectively inaugurated by Sri Aurobindo had a splendid growth in the writings of other political leaders, Gandhi, Nehru, Subhash Chandra Bose, M.N. Roy, B.R. Ambedkar and Radhakrishnan to name the illustrious few. The vitality and sweep of the intellectual stream of Indian English were matched by the imagination and perception of poets and novelists like Sarojini Naidu and Sri Aurobindo, Mulk Raj Anand, R.K. Narayan, Raja Rao, K.A. Abbas and Nissim Ezekiel, again, to mention only a few. The Indian English writers, all members of the privileged educated middle class, coming from different regions of the country with different cultural and linguistic and religious background, is the most organized group. Their uniformity emanates from the uniformity of education they had and their exposure to Western literature. Most of them, like other middle class authors in the Indian language were teachers and journalists, and a few like K.A. Abbas or Harindranath Chattopadhyay were also associated with stage and films.

The situations in Sanskrit and in English represent two extreme points of the spectrum of Indian authors and readership. On the one side there is an ancient language, once the language of the power elite, still surviving within a small community conscious of its exclusiveness; and on the other side is a modern foreign language, the language of the present day power elite, acting as a link between the socially and economically privileged groups cutting across all other differences.

The greatest advantage that the authors in other Indian languages have over Sanskrit and English is their direct communicative potential among linguistic communities consisting of different socio-economic stratum. The writers in Indian English has to evolve strategies to express Indian reality by creating a special vocabulary or collocations deviating from the 'standard English'. Even then, English being a language only of the privileged Indians it can never reach larger section of the people. A poem of Bharati or Kusumagraj, a story of Prem Chand or Muhammad Bashir on the other hand can be responded by any speaker of Tamil or Marathi,



Hindi or Malayalam respectively irrespective of his social and educational background. This is one of the reasons, if not the only reason, why there is hardly any dramatist of high stature in Indian English.<sup>3</sup> It is true that Sri Aurobindo wrote several plays; so did Harindranath Chattopadhyay and Krishna Iyer, K.S. Ramaswami, T.P. Kailasam and A.S. Panchapakesha Ayyar (1899-1963). Without reflecting on their literary merit one realises the absence of a viable dramatic and theatre tradition in Indian English is caused by its narrow popular base scattered all over the country. The drama in Bengal and Maharashtra and at a later stage in Karnataka and the Hindi area grew in power because of the support they received from the speakers in these language-zones cutting across their social and educational groupings. T.P. Kailasam's plays, whether *Fulfilment* (1933), a reconstruction of the Ekalavya story of the Mahabharata, or *Karna* or *The Brahmin's Curse* (1946), both well executed dramatic works with full potentiality to persuade the 'illiterate' Indians as well, can never reach beyond a privileged class because of the linguistic constraint. But the plays that the same author wrote in his mother-tongue, Kannada, are capable to communicate with more or less, all categories of Kannada-speakers whether they are read out or staged.

### III AUTHORS: PROFESSIONS

One of the reasons for a remarkable uniformity in various Indian literature is the similarity of the social background of the authors and their very limited professional opportunities, restricted mostly to teaching, journalism and government services. Among the Assamese writers, for example, Padmanath Gohain Barua (1871-1946), Dimbeshwar Neog (1900-66), the poet and literary historian, and Binanda Chandra Barua (b. 1905) were teachers in schools; Atul Chandra Hazarika (1903-90), Banikanta Kakati (1900-55), the scholar, Surya Kumar Bhuyan, the great poet and historian (1894-1964) taught in colleges; Rajani Kanta Bardoloi (1867-1944), the famous writer of historical novels; Sarat Chandra Goswami (1857-1944) also a novelist, were government officers. In Marathi, to give another example, majority of the writers came from teaching profession, followed by government servants and journalists. There were few political activists (like Tilak and Savarkar), social workers (like V.R. Shinde), doctors (Madhavanuj), lawyers (S.K. Kolhatkar) and those who depended totally on theatre (such as Kirloskar, Gadkari, Deval and Aundhkar). In languages like Maithili or Dogri, also the writers belonged mainly to the teaching profession, some of them were traditional pandits. One can go on multiplying instances from other languages but the picture is more or less unchanged. It must be pointed out, however, most of the writers belonging to the safe and secured positions in their professional life were hardly exposed to varieties of experiences. Exceptions are always there:



Lakshminath Bezbarua, the great Assamese author, had timber business, Gopinath Mohanty, the great Oriya novelist, gathered wide experience of the tribals of Orissa with whom he came in contact primarily as a government officer. The Bengali poet Kazi Nazrul Islam had a brief stint in the army, the Malayalam writers Nanthanar (1926-74) and Parapurathu (1924-81) were, too, soldiers. In our literary world mostly limited to domestic situations, and problems of land and revenue, these were the writers to introduce new shades of experience. The frontiers of our literature were widened mainly by three groups of writers: (1) authors belonging to unconventional professions and/or with experience of travels encountering distant cultures; (2) by the writers belonging to lower castes or to the lowest economic strata; and (3) finally by those writers who had the power and imagination to integrate our domestic experiences with the larger social and political movements that rocked the whole country. Some of the writers of this period were themselves the leaders of people.

#### IV AUTHORS: CASTE COMPOSITIONS

The caste composition of the Indian writers is more or less predictable. The Brahmins and the Kayasthas (mostly in Bengali, Maithili, Assamese, Oriya and the Hindi speaking areas and in Maharashtra), the Namboodiris and the Nairs in Kerala, the Kshatriyas (mainly in Orissa and occasionally among Punjabi-Urdu writers), the Reddies and Naidus in Andhra Pradesh, and the Bania and the Patel, of course with the Brahmins, in Gujarat dominated the literary scene. Outside Urdu there were very few Muslim writers. But they were extremely gifted and popular, in some languages. There was almost none in Hindi, for the good reason that Muslims of North India were writing in Urdu. On the other hand the role of the Hindus in Urdu is quite significant. Maulana Muhammad Ali writes in an article in *Comrade* (July 1912)<sup>4</sup> 'Even today many Hindu writers are enriching Urdu literature by their poetic Urdu writings which are published in Urdu literary magazines, the best of which are mostly edited and published by Hindus'. The most well known Hindu poet during this period is Braj N. Chakbast (1880-1926) whom Schimmel describes as 'the first purely national Indian poet in Urdu'.<sup>5</sup> In Sindhi and Kashmiri there were considerable number of Muslim writers but there were very few in Kannada and Telugu and none, worth mentioning in Oriya, Assamese, Manipuri, Nepali, Maithili, Konkani or Dogri. Except Konkani, all these languages areas were dominated by upper-caste Hindus. Tamil is the only language area that presents a different picture. The majority of the Tamil writers during the period between 1910 and 1956 was from the non-Brahmin community. Except Bharati, all other major poets, and dramatists like P. Ramaswamy Raju, Sundaram Pillai, Kashi Vishvanath Mudaliyar, Pammal Sambhanda Mudaliyar were all non-Brahmins. Most of the short-story writers, on the



other hand, excepting the celebrated Pudumaippittan (1906-48) belonged to the Brahmin community. Except K.V. Puttappa, who is the only non-Brahmin among the major Kannada-writers, B.M. Srikantayya, G.P. Rajaratnam, Adya Rangacharya, Masti Venkatesa Iyengar and D.R. Bendre were Brahmins and English educated. These are the writers who belonged to *Navodaya*, a movement that emerged in response to English romantic poetry. The *pragatiśīla* (or the progressive) writers of the forties criticized them not only for their sentimentalism and idealism but also for their Brahmanism. The *Navodaya* writers were mostly teachers, but a few, such as D.V. Gundappa, T.P. Kailasam, Sivaram Karanth were government servants. Puttappa, though a non-Brahmin was educated in the Ramakrishna Mission and became a professor. Not that the class position of the *pragatiśīl* writers, was completely different—many of them were non-Brahmins—but they foregrounded many themes with strong political overtones. It is interesting to note that in the fifties a new movement, the *Navya* (modernist), was initiated by V.K. Gokak, Gopal Krishan Adiga and V.G. Bhatt, all of whom were English educated Brahmins. In the words of S. Padikkal, 'Pragatiśīl writers effectively displayed the subjects centred around Brahmanical ideas. But the *Navya* writers were quick to respond to this situation in order to gain the ideological mastery over the intellectual production. As a result Brahmanical middle class ruled Kannada literature from the mid-fifties to mid-sixties of the century.'<sup>6</sup>

However, it is not possible to make any generalization regarding the caste-religion and social value equation. As it is not true that the Brahmin writer would necessarily exalt the Brahmanical view of life and the non-Brahmin would reject that with vehemence. It was mainly the political ideology of the time that created the climate within which the authors and the readers interacted. It must be pointed out that many of these authors being connected with different political parties, whether the Congress or the Muslim League, the Hindu Mahasabha or the Justice Party or the Communist Party either directly or indirectly, contributed to the strengthening of the values propagated by them. Writers like Hasrat Mohini, Nazrul Islam Muhammad Basheer, Puthumaippittan and Kalindi Charan Panigrahi, in Urdu, Bengali, Malayalam, Tamil and Oriya respectively are stern indictments against all mechanical attempts to correlate religion-and caste-base of the author and their works. This is also true in regard with the women participation in the literary activities.

#### V WOMEN WRITERS

The number of women writers in Bengali was higher compared to other linguistic areas mainly because of the early introduction of female education and the series of movements conducted by leaders like Rammohun Ray, Vidyasagar and Keshab Chandra Sen. The impact of the Brahma



Samaj as well as the 'feminist' writer Sarat Chandra Chatterji created an atmosphere more congenial to the expression of women than in other parts of the country.<sup>7</sup> Women writers were generally patronised by the editors and publishers: they were read with enthusiasm by the general public, though not always considered respectfully by the established critics. The patronage was liberal—many male writers used feminine names to ensure easy and quick publications—but standards of judgment were not exactly identical with those applied on the male writings. These writers, many of them as gifted as their male counterparts, came from the educated middle class; and none, not unexpectedly, from the lower middle class or the socially depressed class. Among them were Anurupa Devi (1882–1958) and Nirupama Devi (1883–1951), a widow, both from conservative Brahmin families, both defending the traditional Hindu values, particularly the norms of the conjugal life or of the widowhood. Also there were writers like Sita Devi (1895–1974), Shanta Devi (1894–1988), Priyambada Devi (1871–1935), also a widow, Lila Majumdar (b. 1908) all from the Brahmo families who shared more progressive and enlightened ideas. Radharani Devi (1903–89), a close associate of Sarat Chandra, was married to a poet, Narendra Dev (1889–1971)—they were known as Bengal's Brownings—wrote tender poems, and also a new kind of verse centering entirely feminine experience of the domestic situation under a different name, Aparajita Devi. Shailabala Ghoshjaya (1894–1974) was perhaps the most striking woman writer of the period distinguished by her choice of themes and their uninhibited treatment. Her novel *Sekh Āndu* (1917) is a story of love between a Hindu woman and a Muslim belonging to the working class.

So far as the occupations of these writers are concerned most, if not all of them were housewives and had very little experience of what is normally demarcated as man's world. Nalinibala Devi (1898–1977), Dharmashvari Barua (1892–1960) and Sneha Devi (1916–90), all from Assam, were housewives and none had formal education.<sup>8</sup> But all of them came from well educated and respectable families which encouraged female education. The credit of writing the first novel in Assamese goes to a woman, Padmavati Devi Phuknani (1853–1927). She was followed by several talented woman writers—Svarnalata Barua (1871–1932), daughter of Gunabhiram Barua; Nalinibala Devi, and Dharmeswari Devi, both fine poets; Kanakalata Chaliha (1903–35) and Kamalalaya Kakati (1894–1946) who brought out the first woman's magazine *Ghar Jāuti* (1928)—this was described by a woman critic as the first milestone in the history of women's free thinking. Chandraprabha Saikiyani (1901–72) is another courageous woman to assert women's place in society and public life. Malavika Goswami (1924–77) is the first woman to write a play—*Ādikavi* (1938)—in Assamese. One interesting feature of the Assamese writers is their bilingualism. Almost all of them knew Bengali and responded to Bengali writers fondly. But the literature they created was an authentic



expression of the Assamese woman. These women writers in Assam were particularly fortunate to be helped by their husbands and enlightened in-laws since the general attitude against women taking to pen was hostile. Tagore's *Khātā*<sup>9</sup> a moving story (on the cruel treatment meted to a young wife who used to write) though written in 1893 was not a memory of the bygone years. It reflected the reality in many parts of the country, particularly in the semi-urban centres untouched by the ripples of women's movements. I quote a few lines from the story. The heroine, young Uma, is found out by her sisters-in-law, writing a song in a notebook

Then Uma quickly closed the door, went out, and began to plead, 'Please, don't tell anyone, I beg you, I won't do it any more, I won't write again.' . . .

Pyarimohan (husband of Uma) came and sat down solemnly on the bed. 'Hand over the notebook!' he thundered. Finding his order disregarded, he moderated his voice a few tones and said 'Give it to me'.

Holding the notebook to her heart, the girl looked into her husband's face with an expression of utmost entreaty. When he saw this, Pyarimohan stood up to grab the notebook. She threw it down and, hiding her face with both arms, fell on the floor, utterly stricken.

So wide-spread was the hostility that the women's creative voice could be heard only under the patronage of enlightened families or at a great risk of personal misfortune and disgrace. Most noted woman writer in this period Sarojini Naidu who was not a victim of the humiliating conditions restricting women's expression, had the advantage of being born in an enlightened family, received the best possible education in India and in England, where she matured into a poet, came in contact with Arthur Symonds, Edmund Gosse and other members of the Rhymers' club. A freedom fighter, a champion of the woman's cause, a close associate of Gandhi, Sarojini, therefore does not represent the typical woman writer of her time. On the other hand she certainly vindicates the potentiality of the Indian woman writer in ample measures. If cases like those of Sarojini and a few other are left aside as exceptions, the women writers, taken Indian literature in its totality, operated within a very small sphere. In Kashmiri and Dogri and Konkani languages there was no mentionable name during this period, nor in Maithili, though a few appeared later. Udaya Narayana Singh, 'Nachiketa' informs that there were few women writers during the period under consideration. One does find a few stories or poems published by Shyama Devi, Prabha Devi, Kamakhya Devi, Lakshmi Vati 'Idla', Shambhavi Devi, and others but none of them are exceptional literary creations.<sup>10</sup>

In Nepali, it must be pointed out, there were several women writers, but most of them faced difficulties in publishing their works. Vidyapati Devi (b. 1905), Lokapriya Devi and Premrajeshwari Sahi (Thapa) all appeared in the thirties when the vestiges of the *chāyāvādī* movement in Hindi literature were still active in some of the leading Nepali writers. The



experiences of these poets were limited to domestic life and their poems were mostly about their personal joy and sorrow. The situation did not change noticeably when Sanumati Rai and Lakhi Devi Sundas (b. 1930) appeared in the fifties. Publication of their poems became comparatively easier because of the availability of larger number of journals but 'their collections of poems', we are told, 'have not appeared so far'<sup>11</sup> not necessarily because of any gender discrimination but mainly because of the restricted readership of poetry and disinterestedness of the publishers towards poetry.

In Oriya literature, like any other literature in the country women writers began to appear with the rise in female literacy. The most noted figure in this period was Kuntal Kumari Sabat (1900–38), a doctor by profession and socio-political worker by choice, a poet and a novelist. She left an undeliable impression on modern Oriya life. But the kind of education she received and freedom she earned for herself was possible only because of her social and economic background. She was born of a Christian father, spent her childhood in Burma, became a member of the Arya Samaj and settled in Delhi. Being religious in temperament her literary activities, particularly her poems, had firm roots in mysticism. She was also deeply concerned with the neglected and the down-trodden but not particularly involved with the problems of women exclusively. But her life itself was as much a protest against the traditional values as much was it an encouragement to the women's movement. However, it was the political movement that created a new space for the women. Rama Devi, Malati Chaudhuri and Sarala Devi and her sisters Nirmala and cousin Haripriya—the last three were well known writers—joined political movements. 'This led to the exposure of barbarism', writes Savitri Rout, 'directed against the women folk by the hostile classes'.<sup>12</sup> Nirmala and her sisters, were married at an early age and did not have the advantage of formal education but they educated themselves and responded to the new ideas with great enthusiasm.

Manoramabai Ranade (1896–1926), wife of the poet S.B. Ranade (1892–1984) and the only woman member of the *Ravikiran Mandal*—comparable to Radharani and Narendra Dev of Bengal, was the most conspicuous poetess in Marathi in the early twentieth century. More remarkable was, however, Bahinabai (1880–1951) an illiterate peasant who wrote the traditional *ovis* 'expressing in artless images the wisdom acquired from a hard life'.<sup>13</sup> Her collection of poems *Bahināicī gāni* was published posthumously. Only then the urban educated readers came to know of her. She does not belong to the main trends of Marathi literature of the twentieth century but is a continuation of the tradition of folk poetry sustained by the rural sensibility and unaffected by the English education system. The typical products of the time, however, are Sanjeevani Marathe (b. 1916), Padma Gole (b. 1913), Shanta Shelke (b. 1921), and Indira



Sant (b. 1914)—all Brahmins except Shelke who belonged to an economically backward caste, and all noted poets making their marks from the thirties. It was this time when Vibhavari Shirurkar (b. 1905)—pen name: Malatibai Bedekar; Muktabai Dikshit (1901–77)—pen name: Krishnabai, Kusumavati Deshpande (1904–61) and Geeta Sane (1907–91) made a very strong impression on the readership by their serious concerns and radicalism. The initial reaction of the readers towards Vibhavari's writings, so different from the feminine stereotype, was that it was a man writing under a woman's persona. Soon after, however, she was recognized on her own merit and began to be admired for her daring and novel treatment of themes. Her stories 'How can my father's world be mine', or 'Are you my mother or enemy', one on the response of a working young girl to her father's indifference to her problems and the other on the Agamemnon theme: mother's unfaithfulness depicted through the eyes of the daughter, both collected in *Kalyāñce niḥśvās*, were considered extremely radical.

A significant number of women writers emerged in Tamil in the first half of the twentieth century who played a dominant role in creating a new readership. These writers came from non-Brahmin as well as the Brahmin community, and 'some of them actively participated in the national movement'.<sup>14</sup> Vai. Mu. Kodainayaki Ammal, one of the popular novelists with a strong nationalist fervour, started a printing press of her own—'Jagan Mohini'—and edited a magazine with the same title (1921). She wrote more than one hundred novels, most of them ended with the praises of Gandhi. Tattam Ranganayaki, another novelist, translated Rabindranath's Bengali novel *Yogāyog* (incidentally her pen-name 'Kumudini' happens to be the protagonist of the Tagore novel who rebelled against the authority of her husband). She also wrote a novel *Diwan Makal* (The Daughter of Diwan), a story of a non-Brahmin boy marrying a Brahmin girl. This work was not accepted by any publisher for a long time: it was first serialised in the radical magazine called *Maṇikkodi* and appeared in a book form in 1946.

The critical response to women writers in Kannada was generally negative though the reading public welcomed them. Critics, informs Dr Padikkal, 'classified women's writing as popular literature and called it pejoratively 'kitchen literature', 'i.e. a literature to be read only by women. Majority of the women writers were Brahmins and their concerns were limited to the higher social group. Nanjanagudu Tirumalamba (1887–1992) was the first noted woman writer in Kannada in this century. A victim of child marriage—she was married at the age of thirteen and became a widow next year—she had no formal education, but learned Sanskrit and Kannada and like her Bengali counterparts Anurupa Devi and Nirupama Devi, eulogised the image of the ideal Hindu womanhood (*āryakulāṅganā*). However, she argued against the restrictions imposed on women, particularly on the widows, and strongly advocated for their participation in social



activities. In her first editorial of *Karnāṭaka Nandinī*, a magazine she edited, she wrote: 'The general attitude towards women, in Karnataka is not very high: people think that women are incapable of writing. They also think that we are not qualified to give opinion on matters of social reform: because our experience is limited to the house-keeping'. Neither she nor R. Kalyanamma, another important woman writer, who founded *Sarasvati*, a journal exclusively for women, did not support widow remarriage but prescribed the life of the *tapasvinī* (ascetic) for them. It is interesting to note that Masti Venkatesa Iyengar despite his appreciation for Tirumalamba's efforts was highly critical of her novels for their alleged lack of realism, poor narrative power as also for the 'long lectures' by her characters. Masti's criticism was very similar to Sarat Chandra Chattopadhyay's indictment against the writings of some of the women novelists in his essay *Nārīr lekḥā*. It must be mentioned, however, that Tirumalamba's works were received well: they were reprinted; many of her works were prescribed as text books by the education department of Bombay and Madras governments and she won a few awards during her life time. There were other writers, Kodagina Gouramma (1914-41) and H.V. Savitramma (b. 1913) and Shyamala Belgaonkar (1913-48), all fine short-story writers. Belgaonkar was one of the first women in Indian literature to depict the life of the working class women with sympathy and care. Her stories, critics admit, are the real tales of gender discrimination, dowry problems, male domination and 'women's quest for a respectable life'.

Greater changes in Kannada literature, in terms of problematization of the gender questions, came with Anasuya Shankar (1928-63), more well known as 'Triveni'. One of the best short story writers of this period, she won phenomenal popularity. Her formal training in psychology left a mark in her stories which deal with the sufferings and concerns about securities of women in a men's world. The other important writer to emerge in this period is Anupama Niranjana (1934-91), one of the major non-Brahmin writers and a doctor by profession, whose novel *Sankōleyoḷaginda* on very important issues relating women was published in 1954. She was married to Niranjana (b. 1924: Kulukunda Sivarar), a celebrated novelist who was also a member of the Communist Party of India.

With its old matriarchal traditions, women in Kerala enjoyed greater measure of freedom than their counterparts in other areas of India and consequently they have played an important role in Malayalam. The most outstanding women writer T. Ikkavamma (1865-1916) who fought so courageously for the liberation of women, died in the beginning of the century. Her legacy was carried out by Balamani Amma (b. 1909), about whom Krishna Chaitanya writes, 'the continuity of evolution and the transformation of biological realities into spiritual possibilities are perhaps nowhere more movingly intuited than'<sup>15</sup> in her poetry. Her equally gifted contempo-



rary Lalithambika Antarjanam (1909–87) was a popular short-story writer and novelist. The other influential writer of this period engaged with women's questions is Madhavi Kutty (b. 1934), the bilingual post-novelist, also known as Kamala Das to the readers of Indian-English literature. Perhaps Malayalam is the only language area for which one can claim, as indeed a scholar does, 'Women writers . . . are as influential as are their male counterparts'.<sup>16</sup>

What emerges from this quick survey is that despite some scepticism in certain language areas about the quality of women writers, the general response to the women's writings was favourable and encouraging. Women writers belonged to two broad groups: one well-to-do English educated group and the other belonging to the middle class without much formal education. Among the first groups are Sarojini Naidu, M.K. Vinodini Devi (b. 1922), the noted Manipuri dramatist and novelist; and Guli Sadarangani (b. 1906), noted Sindhi novelist. Sadarangani, introduced Tagore's *Gorā* into Sindhi in 1938 and her remarkable novel *Ittehad* (1941) portraying a Hindu heroine marrying a Muslim raised a storm in Karachi. Certain parts of this novel describing the Hindu-Muslim relation had to be deleted by the publisher because of the disturbed situation. Alongwith these writers, one must mention Ismat Chughtai or Qurratul-Ain Hyder (b. 1928), both radical women writers giving a new direction to the progressive movement in Urdu literature. Both of them belonged to educated and well-to-do families. Nazir Sajjad Hyder, mother of Quarratul-Ain Hyder, and Hijab Imtiaz Ali, both of whom made an impact on the post-First World War period, came from upper class. Ismat Chughtai, shot into fame with her short story 'Lihaf' which takes female homosexuality as its theme. During the rest of her life she fought against hypocrisy and religious fanaticism. She will be remembered, as Sahid Bralvi puts it in an obituary tribute, for her courage as a pioneer of the feminist movement in India even before it started in the West'.<sup>17</sup> She came from an aristocratic family, she received the best possible education—though she had to struggle for that. But these were not enough for a secured existence of a radical woman in a society where religious orthodoxy is more powerful than reason. She is undoubtedly one of the exceptional writers of this period. The radicalism, however, cannot be correlated either with the social background or even the nature of education the women received. The general attitude of readership, as already pointed out, to the women writers have been of encouragement rather than hostility except in cases like Ismat Chughtai where the religious fanatics were directly hit. Otherwise some of the women writers enjoyed honour as well as popularity. One must include in this group, two major writers of Hindi, Subhadra Kumari Chauhan (1904–47), happily married to another freedom fighter Thakur Lakshman Singh, and Mahadevi Varma (1907–87), who did not live with her husband and preferred to live alone.<sup>18</sup> Subhadra Kumari was an extremely popular poet.



Mahadevi has been acknowledged as one of the finest poets of modern Hindi and also as a powerful writer of Hindi prose.

The writers belonging to the middle class and educated in a religious tradition were more concerned with the issues of dowry, female education, changing perceptions of the family structure and the age-old relations among the members of the family than with more daring questions of sexuality. Ashapura Devi (b. 1909) is a distinguished representative of this group.

#### VI WRITERS: LOWER CASTES AND UNDERPRIVILEGED

Writers coming from lower castes or socially underprivileged groups must be treated as noted exceptions. Mooloor Padmanabha Panikkar (1869–1931)<sup>19</sup> was perhaps the first major poet—he is not even mentioned in some of the literary histories—in Malayalam to come from a low caste, Ezhava. He, like Kumaran Asan, was a disciple of Narayana Guru. His father being a Sanskrit scholar and a physician by profession Mooloor had the advantage of learning Sanskrit. He wrote several poems and plays on Puranic themes in a classical style, and translated *Dhammapada*. Krishna Chaitanya informs that ‘some upper caste Hindus had the extreme bad taste to attack him on the grounds of his allegedly inferior caste’.<sup>20</sup> So ingrained was the false sense of caste-superiority that every caste was structured into different sub-stratums which made the author-caste relation even more complex. Kumaran Asan, one of the greatest poets of Malayalam for all times, who belonged to the lower stratum of the Ezhava caste, for example, had to face humiliation from the members belonging to the higher stratum of that very caste. ‘Literary evaluation was also tainted’, writes Krishna Chaitanya, ‘by the poison. Criticism was often a rationalisation of caste prejudice...’. K.P. Karuppan (1884–1957) a Malayalam poet of considerable merit, belonged to the family of a fisherman. He learned Sanskrit as well as English through the patronage of the King of Cochin. V.K. Kalath (b. 1918) and Tokoco Vaduthala (1921–88) are also two eminent Malayalam writers coming from lower caste. Despite a general atmosphere of religious toleration and high literary rate the caste-hierarchy often prejudiced literary taste and judgment of even the most enlightened in the society such as Vallathol whose unkind reference to Asan created unfortunate bitterness between the two greats.

The Telugu poet Joshua Garra (1863–1971) was a Christian, coming from the ‘untouchables’. He learned Sanskrit, worked as a school master, later occupied high public positions as a member of the legislative council of Andhra Pradesh. Tribhuvandas Luhar Sundaram, a noted poet, and Jayant Khatri, a short story writer, are the two prominent Gujarati writers coming from the socially depressed class, as do the famous poet singer Bhupen Hazarika (? b. 1919) and the noted novelist and film-maker Bhaben



Saikia (b. 1932)—both from Assam. Among the Tamil writers only notable figure coming from the socially deprived group is Vindan who joined the establishment of Kalki as an ordinary worker in 1942 and later started his own journal *Manitan* (Man) entirely devoted to the cause of the working class.

### *The Beginnings of the Dalit Literature*

The most significant feature of modern Indian literature in respect of the emergence of the underdogs as a major literary force is what has come to be known as the *Dalit* movement.<sup>21</sup> The word *dalit* means 'the down trodden' and the socially underprivileged who asserted themselves as a significant socio-political category called themselves by this name. It is a movement, different from the Ezhva's initiated by Narayana Guru or even the Gandhian movement for the upliftment of *Harijan*, in its robustness and unstinted criticism of the Brahmanical orthodoxies. It gained momentum around 1920 under the leadership of Dr B.M. Ambedkar with the burning of the *manusmṛti*, agitation for the right to use ponds and wells reserved for caste Hindus etc. Although Dalit literature, a literature of militant protest against the upper-caste literature upholding Brahmanical values, is a post-Independence phenomenon—to be precise it made its impact only in the sixties—its ancestry can be traced in the earlier decades. D. Javalkar's *Deśaca Duṣman* (1926), an essay attacking Chipulankar and Tilak, for which the author was prosecuted by the Brahmins, can be taken as the beginning of Dalit literature. According to some S.M. Mate's—Mate belonged to high caste—*Upekṣāñce Antaraṅga* (1942) is the first specimen of Dalit life in Marathi. Dalit literature, as it is came to be known found its powerful expression in the short stories of Annabhau Sathe (1920–69) and Shankarrao Kharat (b. 1921). Not only did they introduce a new world of experience in literature, but they also widened the range of expression and exploited the potentiality of the language of the down-trodden.

## VII INTERMEDIARIES

### *Modes of Transmission*

With the establishment of the printing press all over the country, publishing became a viable business proposition and the writer's dependence on the printer-publisher-editor was complete. The scribal tradition had more or less died out from all parts of the country. Even it had survived in some remote corners it became slowly irrelevant. The oral transmission of literature, however, was still popular and important. In rural areas, the recitation of the epics and narration of tales continued to survive. Performers were still there, though no longer patronized by the local rich; like other traditional artists their tribe was also slowly vanishing. They performed only during festivals when tradition demanded their presence.



Despite the growth of English educated middle class and slow urbanisation the relation between the city and the village remained very close. The majority of Indian writers had very intimate links with villages even when some of them settled in cities. Many of them used to come to the cities for higher education or employments but retained ties with their family homes in the village. This relationship which continued throughout this period (it was interrupted in certain parts after the partition of the country) helped our writers to maintain certain ties with the literature of the non-literates. Some of our best writers such as Tarashankar Banerji, Pannalal Patel, Kalindi Charan Panigrahi, Thakazhi Sivasankara Pillai, even Raja Rao, an Indian-English author, appropriated the themes and modes and structures of the 'literature' of the non-literates.

The nationalist movement made many writers aware of the literary traditions of the pre-colonial days: novelists, and poets in particular, showed great interest in rural themes, folk metres and vocabulary. The non-literate population, however, knew very little about the literature produced by the literate community. The Satyavadi group of writers in Oriya attempted to write for the cultivators and the labourers, but not with much success. During the freedom movement only a certain kind of writings, poems and songs to be precise, spread among the masses. A song like 'Vandemataram' written partly in Sanskrit and partly in Bengali spread all over the country and acquired the qualities of a *mantra* transcending linguistic barriers. The ballads of Pandit Gopabandhu Das—based on patriotic themes certainly made some impact on rural areas though it is not known whether the *pālā* singers, the traditional performers of Orissa, ever sang the poems of modern writers.

Among all the literatures in India Telugu is exceptionally fortunate to have the services of the twin poets Tirupati Venkata Kavalu (Divakarla Tirupati Sastri, 1871–1919 and Chellapilla Venkata Sastri, 1870–1960) both products of indigenous education, who kept the traditions of earlier poetry alive throughout the turmoils of the twentieth century. C.R. Sharma writes: 'They took poetry to the remotest corners of Andhra Pradesh through their *avadhanis*. . . . Their extempore poetry, pleasing and simple, attracted the average man. Several poets of the day became their disciples and composed spontaneous poetry before learned audience.'<sup>22</sup> Their role is particularly conspicuous because they popularised 'classical' poetry and *not* folk poetry. Their influence waned in course of time but the tradition of poetry-reading is still in vogue, and extempore poetry, or 'āśu kavita' is still a popular entertainment presented by the *avadhanis*.

### *Literary Magazines*

Literary magazines played an extremely important role in the transmission of new ideas and in the formation of taste and canons. The roles of *Bāhi* (1903–45) ed. by Lakshminath Bezbarua in Assamese, *Sabuj patra*



(1914) ed. by Pramatha Chaudhuri in Bengali, *Arya* (1914) ed. by Aurobindo, *Comrade* (1911) ed. by Mohammad Ali, and *Al-Hilal* (1912) ed. by Abul Kalam Azad, both in Urdu, *Hans* (1930) by Premchand in Hindi, *Karmavira* (1931) ed. by R.R. Divakar in Kannada, *Mātrbhūmi* (1923) by K.P. Kesava Menon in Malayalam, *Sāradā* (1934) ed. by Riddhibahadur Malli in Nepali, *Satyavādī* (1914) ed. by Gopabandhu Das in Oriya, *Satyākathā* (1933) by M.G. Rangnekr in Marathi or *Ānanta Vikāṭan* (1928) ed. by S.S. Vasan (Kalki joined this magazine three years later) in Tamil—to name only a few, have been acknowledged by the historians of these literatures for their memorable contributions. In some of the languages, denied of the patronage of publishing houses, such as Konkani, Kashmiri or Manipuri, the journals were the major channels of literary communication. Even in the languages where the volume of published works was quite large the role of the magazines or journals remained as significant as ever.

There were large number of journals exclusively for women e.g. *Baṅgalakṣmī* (1925) in Bengali; *Strīśakti* (1931) in Gujarati, ed. by Urmila Mehta; *Karṇāṭaka Nandini* (1916) in Kannada ed. by Nanjanaguda Tirumalamba; or for children e.g. *Sandesh* (1913), *Maucāk* (1921), *Śīśu sāthī* (1922) in Bengali; *Bālmitra* (1920) in Gujarati, *Sarasvatī* (1921) in Kannada, *Ānand* (1917) in Marathi and *Bāl Bhārati* (1939) in Telugu. Similarly there were journals exclusively devoted to novels or short stories or the drama (e.g. the Kannada magazine *Kādamvarī Samgraha* (1913) by Venkataramana Sastri or the Marathi magazine *Yaśavant* (1928) both devoted to fiction; the Gujarati *Raṅgabhūmi* (1923) by Nrisimha Vibhakar; and the Bengali *Nācghar* (1924) by Hemendra Kumar Ray devoted to stage and plays. The avant garde movements in many languages were initiated in the journals: Raghunath Chaudhuri's Assamese fortnightly *Jayanti* (1936), Sudhindranath Datta's *Paricay* (1931) and Gokul Nag's *Kallol* (1923), Umashankar Joshi's Gujarati magazine *Samskṛti* (1947), the Oriya magazine *Yuga bīṇā* (1931), with which the Sabuj group was associated, are a few examples. Numerous poems and essays and short stories are still scattered in hundreds of journals which had given great pleasure to the reading public all over the country. Many of the writers of these journals who helped the growth of literary values or sustained them are completely forgotten today.

The newspapers were another vehicle of transmission of literature to the non-literate masses. Political messages and 'text' of various kinds connected with the programmes of political parties appearing in the newspapers often reached the masses through the mediation of the 'literate' readers. The reading and listening of newspapers in the afternoon became a feature of every day life in rural and semi-urban areas in many parts of the country. In most cases it was the village school master who was the main transmitter: he would read the daily newspaper every evening to a large gathering. Professor Mirajkar confirms that this practice is common in Maharashtra even today.<sup>25</sup>



### *Festivals and Other Arts*

Festivals of different kind, secular and religious, also provided some opportunities. For example, songs composed by modern poets used to be sung in the Ganesh festival and Shivaji Jayanti festival introduced by Tilak. Many inspiring patriotic poems of Vir Savarkar and Govind were presented in *melas* (variety entertainment programmes) which were regular features in these festivals. The role of the singers is extremely important in certain language areas in the popularisation of poetry. To give one example, the texts of many poems of the *Navodaya* movement were made available to the people through music. The admirers of T.P. Kailasam created a new mode of musical composition—*koli ke Raṅga*—based on the popular tune known as 'Constantinople' and texts prepared by Kailasam. It was based on a rural dialect, its theme was generally 'the rural men in the city'. The famous pop-singer of Karnataka Kalinga Rao sang these songs written by Kailasam and of one of his followers G.P. Rajaratnam, the creator of *Ratna*, a liquor-addicted villager from the lower strata of the society. Several cultural wings of political parties, Congress and the Communist Party, also helped the propagation of literature among the masses.

In certain parts of the country, Bengal in particular, the begger-singers, played a significant role in transmission of rural poetry to the urban audience. These singers—a section of them belonged to various religious sects—were to be found in village markets, *melas*, railway stations and on moving trains singing traditional religious songs as well as songs of topical interest composed by anonymous poets. One such instance is the famous song on Ksudiram Bose, the young boy who was hanged to death in 1911.

Another active link between the modern educated middle class author and the rural and semi-urban audience was the theatre both open and the proscenium. Chilakamarti Lakshminarasimha, Panuganti Lakshminarasimha Rao (1865–1940), Ballijepalli Lakshmiketan (1881–1953)—all Telugu writers—popularised poetry through their plays. Chilakamarti's *Gayopākhyānam* (3rd edn 1928) was sold in lakhs. In those areas where the new theatre emerged as a viable financial proposition, the audience responded to the modern literature, or to a certain variety of it, directly and fondly. Many Bengali and Marathi playwrights became popular with the semiurban and rural audiences and the message of the new literature reached them directly without any interference of the writing system. The theatre also reinforced 'written' literature to that section of the literate audience who do not normally have either the opportunity or the inclination to 'read'. Many novels reached the audience first in their stage version and only later were they 'read'. This is more true of the films.

Many poems of Bharati, for example, informs C. Raveendran, reached the mass through films. Many distinguished writers including Premchand and Bhagavati Charan Varma, Sailajananda Mukhopadhyay and Premendra Mitra had developed associations with the film industry in different capa-



city. Not that all of them were happy about it, but one of the motivations that might have attracted them towards it was to reach a wider 'audience'. Several classics, novels in particular, were popularised through films. The most notable example would be *Devadās* of Sarat Chandra Chattopadhyay in the thirties.<sup>24</sup> It is a story of self annihilation of a frustrated lover, Devadas, and the silent suffering of the village belle, Parvati, which became the pan-Indian symbol of the doomed lovers. This sentimental novel of Sarat Chandra written in his young days was first filmed in Bengali and then in Hindi more than once. The theme as well as the dominating symbols and motifs continued to reappear in Indian literatures and in films produced for different language-regions during the last six decades with astonishing regularity and undiminished popularity. The year 1956 the terminal point of our narrative is also the beginning of a new era in the history of Indian cinema: and its role in transmitting literatures. Satyajit Ray produced his great work *Pather Panchali* based on the novel of the same title by Bibhutibhuan Bandyopadhyay this year.

### *Publishers*

The new intermediaries in the twentieth century occupied the central position in the dynamics of literary production. With a very few exceptions most of the writers in the country were under the complete control of the powerful publishers and printers. The relationship between the author and the publisher all over the country was generally unpleasant. The autobiographies and the biographies of writers adduce ample evidences of a relationship of wounded pride and of continuous exploitation. This is probably the most important reason why many leading authors had made their own arrangements for publishing their works. 'It is a unique feature' writes a scholar, 'that most of the leading Hindi writers like Premchand, Maithilisharan Gupta, Randhir Singh 'Dinkar', Jainendra Kumar; Yashpal and Upendra Nath 'Ask' had their own publishing house'.<sup>25</sup> This is true not only of Hindi but of Indian scene in general so far as the author-publisher relationship is concerned. Fakirmohan Senapati of Orissa had established his own printing press as did the great Malayalam poet Vallathol. India is perhaps the only country with largest number of authors obliged to sell copyright of their books for a paltry sum and to bring out their early publications at their own cost. Except the writers cooperative *Sāhitya Pravartaka Sahakaraṇa Saṅgham* established in 1945 organized by the authors in Kerala, there was no writers' cooperative in the whole country and the writers had to live upon the mercy of publishers, who continued to fleece them till they occupied an important position in the literary circle. Around 1943 Mahadevi Varma, partly prompted by Nirala's poverty and the general condition of the Hindi writers, tried to organize a writers cooperative without much success.<sup>26</sup>

One must not forget, however, that some of the publishers contributed



significantly towards the popularization of classics, the growth of readership, the widening the market for modern literature and also towards the financial stability of young writers. The Alliance Company founded by V. Kuppaswamy in 1901 and the Vavilla Ramaswami Shastri and Sons around that time are two celebrated names in the history of publication of works in Tamil and Telugu respectively. Most of the books written by Kerala Varma, A.R. Rajaraja Varma and C.V. Raman Pillai were published by B.V. Book Depot of Trivandrum established in 1902. Fakirmohan Senapati started a printing press at Baleswar as early as in 1868, which happened to be the third printing press in Orissa. The Navajiban Sahitya Mandir which started as the propagator of Gandhian literature was established in 1924, and the Gandhi Sahitya Mandir in Surat in 1921. There were great publishers like Munshi Nawal Kishore which operated till 1947, Basumati Sahitya Mandir, one of the remarkable institutions that carried out the role that *Bat talā* performed so admirably between 1840 and 1870; Gurudas Chattopadhyay and Sons that published all the works of Sarat Chandra Chattopadhyay, the Dev Sahitya Kutir, City Book Company and the Ashutosh Library which catered the needs of a new readership, that of children. Alongwith these mention must be made to the publishing houses associated with various universities, Calcutta and Bombay and Madras in particular, and several associations and institutions such as the Ramakrishna Mission, the Theosophical Society of India, the Brahma Samaj, the Y.M.C.A. Publishing house, the Visva Bharati and the Bharatiya Vidya Bhavan.

### *Financial Condition of the Indian Author*

Indian authors, despite their differences in education and social status, religion and caste, attitude towards tradition and towards their own craft, tend to converge towards a singular image, that of a poverty-stricken creature. Vishvanatha Satyanarayana, and the Jnanpith Award winner of 1971, said in an interview: 'I always wanted money. Whenever some body offered me to pay for a book I wrote a book. My enemies began to say I am not an inspired author.' No writer in India earned his livelihood entirely from writings with the few exceptions such as Sarat Chandra and Tarasankar, though both of them faced great hardship in their early life. Rabindranath Tagore did not have to work like his other contemporaries, because of the ancestral property he inherited and not because of the royalty he earned from his books. All writers had to work for a living and rarely did they find their profession congenial to their literary activities. Vallathol was one of the first writers in Malayalam to demand and to get remuneration for his writings. Except in his early years when he worked as a manager in a printing press on a salary of Rs 30 per month he never accepted a salaried job. He printed his own books and he sold them himself. Many of his contemporaries criticised him for his insistence on



a remuneration on the plea that the sanctity of art and literature should not be polluted by the commercial world. One of his friends wrote: *Kavanathinu kaasu kittanam pol/Sivane Sahiti Thevitissi-yenno?* (How strange, some demand money for poetry/Oh my God, is poetry a prostitute?) This initiated a debate in Kerala in which Vallathol participated indirectly through his protege Kuttikrishna Marar, a critic, who forcefully defended Vallathol and the writer's expectation for an honorarium.

The poet laureate of Kerala was always in poverty so was Subramaniya Bharati. Pudumaippittan died of consumption without any medical attention, Vaduvur Duraiswamy Iyenger, the popular novelist who published his own works, died in utter penury; Manik Bandyopadhyay died in poverty during the height of his fame and Kazi Nazrul Islam spent his last days on charity. Gobinda Chandra Das (1855-1918), a Bengali poet who was evicted from his home by a tyrannical landlord, wrote, as he was struggling with death:

My countrymen, will you build a mausoleum over my ashes after my death?  
I starve today, I rave with pangs of hunger;  
My countrymen, you will raise a mausoleum after my death.

These could have been the words of many Indian writers.

#### VIII THE READER

The notion of the reader as used in this work is totally different from that constructed by many modern scholars including Roland Barthes, who describes him as 'without history, biography, psychology; he is simply that someone who holds together in a single field all the traces by which the written text is constituted'.<sup>27</sup> We acknowledge Barthes for bringing the reader at the centre of critical enquiry, but the reader we are talking about is not just 'the space on which quotations that make up a writing are inscribed without anyone of them being lost'; the reader is a product of history and it is the reader who gives every piece of writing a meaning decipherable only within that history. We also want to differentiate our notion of the reader from *Sahridaya*, the ideal reader of the Indian poetics, since that does not reflect the social reality within which the literary act is performed. Ideal reader is elusive. What is relevant is the reading itself and any one who reads under whatever compulsions or urges qualifies the status of the reader.

#### *Stratification of Readership*

Our knowledge about the Indian readership, its compositions and nature, its predilections and demands, is both scanty and imperfect. There is hardly any study on the readership in any language area in India and

therefore our observations are extremely tentative and perhaps over-generalized. Whatever be the behavioural pattern of this readership and its role in the chain of production, transmission, preservation and evaluation of literature, one thing is very clear that it is not a monolithic whole. It consists of many strata separate from one another in educational terms (such as literacy, bilingualism, knowledge of English) in socio-cultural terms (such as the high-brow, the leisured, the middle-brow and defender of the established norms, the low-brow looking at literature as an entertainment) and also in terms of gender and age. The metaphor of stratification, however, should not be taken too far as the readership, cannot be viewed as a well-structured unit. None of the stratum, as we have tried to identify under different categories, is mutually exclusive. The most useful and to some extent crucial, is the category of the knowledge of English which divides the large Indian readership into three interesting sub-groups: (a) English speaking monolinguals, (b) Indian language speaking monolinguals, and (c) bilinguals. The third sub-group can be further knifed into two: (i) bilinguals using English and an Indian language and (ii) bilinguals using two Indian languages, and not knowing English. Here the knowledge of 'knowing' a language means the ability to read the literature in a particular language: *monolingual* and *bilingual* should mean *mono-literary* and *bi-literary*.

The first group i.e. the English speaking Indian mono-literate is neither a hypothetical construction nor as absurd as the Sanskrit speaking Indian mono-literate. The Anglo-Indian community during the twentieth century formed this mono-literate community. But it had very little, if at all any, role in the literary life of the country. Its literary taste was formed and sustained by the British English literature. Neither did it make any particular demand on the makers of Indian English writings nor did the makers of Indian English writings show any particular interest towards it as their target readership. If there was any Indian English speaking mono-literate, outside the Anglo-Indian community, he, one can assume, would hardly care for the Indian English literature in preference to the Anglo-American literature.

### *The Woman Reader*

Since the nature of the readership was greatly determined by the measure of knowledge of two languages, one of them being English it is possible to divide the readership in gender line. The literacy rate among women was lower than among men and the divide was even greater in terms of English education. The English educated Indian male with his assumed superiority preferred English literature to any Indian literature. It was the Indian female, without any English education or with very little English was the real Indian reader.



Except a few well-to-do families, where women had enough leisure to read any time of the day or night according to their choice, normally women in the middle class household found time to read or to listen poems or stories only in the afternoons. The reading materials could be anything depending upon the availability of books and magazines, the intellectual atmosphere in the family, the attitude of the in-laws and of the husbands towards literature, and the age of the reader as well as the listeners. The religious literature, for example, ranging from the translations of Sanskrit sacred texts to the biographies of and treatises by modern religious leaders, were read by the aged, both women and men (the old men had greater leisure than old women).

The predominantly female readership consisting of the hardworking middle-brow or low-brow members of the society with limited opportunities in life, took to literature as the only source of wholesome entertainment. This readership patronised prose narrative in the main, hated didacticism and pedantry, and responded passionately to the world of love and affection and family ties or to the world of the bygone-days to escape from their dull daily existence. The large part of this readership was adolescent, may not be in age, but in its intellectual capacity; not highly educated, perceptive but not thoughtful, aggrieved with the social system but never radical. This general character of the Indian readership is constructed on the evidence of the popularity of certain authors and works. 'Sentimentalizing of all manner', wrote Dhurjati Prasad Mukerji, 'is one of the chief characteristics of modern Indian culture. In religion it is an anodyne, in politics it is nationalism, in economics it is utopiamongering, in poetry it is lyricism with a dash of the moral and spiritual.'<sup>28</sup> The Indian readership, a part of this social fabric, determined the nature of our literature. Like any other readership elsewhere the Indian readership responded to the exciting and the fantastic, the sensational and the exotic—the stuff with which the popular literatures are made off. But positioned as the Indian readers were in a turbulent period of political agitation and social changes, they responded more to issues affecting their own social and political existence. This was more true of the women reader who was struggling to win a place of honour in the society. In his discussion on literature and class-expression Mukerji points out the shift in themes as well as in their treatment: 'It is now far away from mere social reform. Mostly, the situations relate to conflict, and their treatment is sociological. Various problems are discussed, of maladjustment between the husband and the wife, between the individual with his new values of personal welfare and the society with its ancient code of static morality, between the educated youth with its romantic notions and the stern realities of life incarnated in his mother. . . . In a word, social conflict is the modern literary theme.'<sup>29</sup> It was mainly the woman reader who patronised this literature of social conflict. The acknowledgement of this state of readership is in the steady growth of



woman's magazines and sympathetic portrayal of women in fiction and dramatic literature, and also in the publication of large number of books by several authors for the moral instruction of women glorifying the 'essential' feminine virtues counteracting the forces threatening the stability of the traditional hegemonic relation. The intermediaries recognized the situation quickly and exploited it to their advantage.

### *The Child Reader*

The potentiality of another section of readership that was realised in this period was that of the children. It took long time, however, to exploit it fully both by the intermediaries as well as by the writers themselves. Apart from Bengali, there was hardly any viable children's literature in most of the Indian languages till the second or third decade of this century although good writers for children were not in wanting. Shewak Bhojraj, a school teacher in Larkana founded children's guild, *Balkan-Ji-Bari* in 1925. Bhojraj is a pioneer of children's literature in Sindhi, loved and admired for his novels, and the magazine *Gulistan* for children.<sup>50</sup> Tiluk Chand Mahram (1887–1968), a teacher by profession, wrote large number of poems for children in Urdu, as did Muhammad Shafiuddin Nayyar (1903–78), the most noted Urdu writer for children next only to Ismail Meerathi (1844–1917). V.G. Apte (1871–1930) started *Ānand*, a Marathi magazine for children as early as in 1906 which generated an impetus among publishers to explore the new clientele. Several journals were published including *Śālāpatraka* from Pune which surpassed *Ānand* in popularity. The early phase of children's literature in Marathi, as it was in various other languages, consisted of mythological themes, retelling of old classics, traditional stories about fairies and ghosts. Sane Guruji revolutionised the world of children's book with *Śyāmaci Āi* (Shyam's Mother, 1935). This was filmed in 1953 by P.K. Atre (1898–1969) noted for his innovations in the children's text book. N.D. Tamhankar's *Gotyā* (1940– in three parts), the story of a mischievous girl, enjoyed tremendous popularity. Chinta Deekshitulu (1894–1960) was the first to write stories for children in Telugu. Some of his characters, Suri, Siti, and Venki, are loved and admired all over the Telugu speaking area.

Nanda Kishor Bal (1875–1928) and Gopal Chandra Prahararaj (1872–1945)—two renowned Oriya writers—addressed to the demands of children's literature in Oriya. Journals, such as *Pañcāmṛta* (1928) appeared to cater the needs of the new clientele. But in most of the languages the child reader remained neglected till the forties of the century. There was no magazine and hardly any literature for children in Gujarati till the beginning of the century. The children's literature emerged only when Gijubhai Badekha (1885–1939), a Gandhian, took initiative in the late twenties. Gijubhai himself was a good story writer. His story 'Tādhun Taba Kahun' (Rain Water Cold as Snow) is well known throughout Gujarat. He



founded an institution Dakshin Murti Bhavan with the help of two educationists, which brought out a series of children's books under the title 'Bāla Sāhitya Mālā'.

Several Tamil magazines exclusively for children, *Pāppā Malar* (1942) and *Bālār Malar* (1944) are very well known, began to be published from the forties. Vasant Shirwadker writes about Marathi situation that 'it was not until after independence that children's literature established its identity as a separate genre of literature. Till then it had remained an appendage of adult literature—a side-show of the authors writing for grown-ups. The production of these books used to be generally poor. The illustrations they carried were crude and often inappropriate . . .'.<sup>31</sup> And Mohinder Pal Kohli observes about the Punjabi situation that the publishers slowly discovered the potentiality of the children market but most of them 'employed maximum economy in choosing the cheapest printing materials'.<sup>32</sup> The Bengali situation was an exception. The Bengali children's literature entered into its golden age with the magazine *Sandes* published in 1913 by Upendra Kishor Ray Chaudhuri (1863–1915), himself a fine writer. It was in this magazine appeared the verses of *Ābol Tābol* (posthumously published in 1923), by his son Sukumar Ray, the father of Satyajit Ray, who too edited the magazine. Yogindranath Sarkar (1866–1937), the author of the remarkable primer *Hāsi Khusi* (1897), founded his own publishing firm the City Book Society in the last decade of the nineteenth century. When popular and edifying magazines like *Maucāk* (1922) and *Śisūsāthi* (1923) appeared in the market not only had children's literature become commercially a viable proposition but writers of children were assured of respectability and distinction.<sup>33</sup> Along with Upendra Kishor and Sukumar Ray a considerable number of writers, Abanindranath Thakur (1871–1951), Hemendra Kumar Ray (1888–1963), Sibram Chakrabarti (1903–80), Sunirmal Basu (1902–57) and Lila Majumdar, to mention only the most-loved ones, are the hallowed names in the history of modern Bengali literature.

It is extremely difficult to make intelligent conjectures about the nature of reception of the children's literature by the *target readers* in absence of any data. Like the adult literature, paradoxically, the children's literature, is also written and produced by the adults though children are its target reader. Consequently it is the adult who is the first reader of the children's literature; it is he who determines the growth and nature of that literature to a large extent. The motivations leading to the creation of a children's literature can be many but the most important of all is surely to provide a corpus of texts complementary to those used in the class-room or, if the child is not of school-age then to prepare him for that eventuality. The politics of textbook production, as it was in the case of women's literature (produced by men) was derived from the contemporary ideational content



of education. Like most of the texts produced especially for the young housewives, the childrens literature was also blatantly instructive.

Yet one cannot fail to notice that in certain languages the children literature provided a strong critique of the contemporary system of education. Obviously this category conspicuous by its norms-defying, adventurous, crazy and naughty child-protagonists or socially marginalised adult characters was the creation of a group of writers concerned with the problems of child development and of formal education. Children's literature, let us repeat, has two distinct sets of readers: the adult-guardians and the children—and therefore we have two clear streams as well, one with the clear intention of inculcating the values of the colonial education and the other protesting it. It is interesting to note that the 'protest' literature has been immensely popular with the child reader. The protagonist is always a 'rebel'—in a very extended sense of the term. He may be anti-school, a failure, a drop-out, or a run away. Also popular are the stories which are fantasies: as only through them the child escapes from the ordered adult universe. This is the main reason of the phenomenal popularity of Sukumar Ray. Since the models of children's literature in Indian languages were quite often the British or the European to some extent, the reader's response to the social reality projected in the texts was mediated by the ideology and attitudes entailed in the models themselves. In a recent study Shivaji Bandyopadhyay<sup>34</sup> has demonstrated how Africa has quite often been projected in the Bengali adventure-detective stories as an 'uncivilized' world and how shamelessly colour-prejudice has surfaced in them.

### *The Scholar Reader*

During this period there was also a growth of a new readership, small but influential, under the vigilance of learned institutions and academies. The teachers of Indian literatures at various levels in the universities produced a new generation of readers. They along with scholars and critics formed a new group that produced a new and 'tutored' readings of literature claiming greater respectability and legitimacy than the 'untutored' and 'popular readings'.<sup>35</sup> The importance of the Reader as a category in the history of literature of any community, however, is not derived only from the assumed authority of the tutored readers—the academic and the critic, but from the interactions between the tutored and the untutored, between the gender groups as well as between the different age groups. There is a continuous process of what may be called 'the readers formation' because of these interactions, and also because of the constant changes in the objective conditions defining the reader.



## CHAPTER 2

# Literary Interactions

### I THE LINGUISTIC SITUATION

The linguistic situation in India in the beginning of the twentieth century was quite complex so far as the alignment among Indian languages themselves and their relation with English were concerned. The position of English had become more strong with the rise of literacy and the widening of the middle-class for which English was a status symbol as well as an integrating force. The steady rise of nationalism, on the other hand, made the Indian languages new symbols of patriotism and of group identity. Poets sang the praises of mother-tongues, organisations were formed for their development and to sustain movements towards linguistic reorganisation of provinces. The relation between the Indian languages themselves was determined by various factors, most important being historical association and geographical proximity. The relation was not always cordial, the hegemonic situations, real as well as apprehended, caused tensions among themselves affecting the literary environment of the country. There were socio-political and religious factors too, which regulated the delicate relationship, and contributed to the growth of inter-language tensions which in certain cases culminated into social or political hostilities.

#### *Last Phase of Persian*

Twentieth century saw the final withering away of Persian after its glorious existence in Indian society for nearly six centuries. Iqbal was the last Indian poet to use it with mastery. Persian, however, remained a popular language among scholars, was studied in schools and colleges but no longer was it a language of literary expression in India. Being the vehicle of a great literature it continued to have an aura of respectability and remained a source of myths and legends and metaphors and imagery. The uniqueness that Urdu enjoyed since the days of its formation, was partly because of its connection with Persian. It gave the Urdu language a special flavour and also made it a target of attack by a group of Indians who identified it as an Islamic language. The Hindi-Urdu hostility that began in the last century and continued to persist in the present is mainly because of the alleged Islamic identity of the language. The facts of its Indian origin, its growth as a fine instrument of communication through a happy

blending of vocables of Sanskrit and Persian, its distribution among people belonging to different religions, Hindu, Muslim and Sikh, could not counteract fully the forces claiming it as an 'Islamic' language. The language-religion equation, therefore, cannot be totally ignored in the understanding of the literature of this period.

#### *Sanskritization: Persianization*

A desire to achieve proximity to the Sanskrit language and literature and Brahmanical traditions in certain language-areas created tensions between languages and sometime within the same language-community. Intra-language tensions caused by Sanskritization resulted in the emergence of different styles—a process started in the nineteenth century—that added new dimensions to the existing divergence, including diglossic situations. Sanskritization brought certain languages closer as did it widen differences among others. It started as a clearly designed policy in the College of Fort William and later gained momentum in the hands of high-caste Hindu writers as an attempt towards the 'purification' of languages, which included, among other things, replacement of Perso-Arabic words by Sanskrit, and to borrow Sanskrit words either to create pedantic alternatives to existing non-Sanskritic words or to find equivalents of English terminologies. The extent of Sanskritization varied from language to language depending upon the power of the literary elite and its attitude to the language of the people. In Gujarati, to give an example, the earlier part of this century was very aptly known as 'the age of the Pundits'. The major writers of the period were men of profound learning. They knew English and Sanskrit, but they preferred a Sanskritized language, which often made their style incomprehensible to the common reader. Ramanbhai Nilkanth ridiculed this pedantic diction in his *Bhadram Bhadra*. Dr Ramesh Oza writes, 'this desire to remain as close to Sanskrit as possible resulted in the adoption of Sanskrit prosodic metres . . .'<sup>1</sup> in preference to indigenous metres.

In some languages, Telugu and Nepali for example, the choice of style divided the writers in sharply opposing groups. The debate went beyond the immediate linguistic stylistic considerations and extended to other areas of cultural life as the motivating factors of Sanskritization in many cases were social or religious. The stylistic debate around Sanskritization, as well as Persianization, that raged throughout the nineteenth century in respect of Hindi-Urdu did not end in the twentieth but slowly developed into a major divisive force. Muslim leaders, including Sir Syed Ahmad Khan and Maulana Safir, Mahammad Shirin emphasized the Muslim connection with Urdu to such an extent that Urdu became an inseparable part of the Muslim identity in India. Amrit Rai points out that Abdul Haq, a leader of the Urdu movement in India who declared that Urdu 'was not a language of Muslims alone but a common language of Hindus and Muslims, born



of their cultural synthesis', too, after his migration to Pakistan reported to have said that 'Pakistan was not created by Jinnah, nor was it created by Iqbal, it was Urdu that created Pakistan'.<sup>2</sup>

The Persianization of Urdu was prompted partly to emphasize its Muslim identity and to maintain a relation with the Pan-Islamic world, and partly as a reaction against Sanskritization. Professor Gopi Chand Narang points out that the trends towards Persianization in Urdu is not a new phenomenon. It started with the Delhi school of poets in the eighteenth century in the name of standardization (*meyar-bandi*). It further tilted towards Arabo-Persian influences, writes Narang, with the rise of Iqbal. 'The diction of Faiz Ahmad Faiz who came into prominence after the death of Iqbal is also marked by Persianization; so is the diction of N.M. Rashid, who popularised free verse in Urdu poetry. Rashid's language is clearly marked by fresh Iranian influences as compared to another trend-setter, Meeraji. Meeraji is on the other extreme because he used Hindized Urdu.'<sup>3</sup>

It is interesting to know that Persianization was also used to create an exclusive style for the production of a desired effect (e.g. to give a religious identity to certain characters in plays and narratives, or to create the atmosphere of a given historical period which culminated into a well designed programme for the creation of a separate language. During the unfortunate days of Hindu-Muslim hostilities in the post-Khilafat period many Bengali Muslims wanted that Muslims should use a different form of Bengali—heavily Persianized and free from offensive Hindu associations.<sup>4</sup> The attempt to construct a new language on communal line continued for a long time, was intensified after 1947, and reached its peak in the seventies under state patronage. Ayub Khan wanted to evolve 'a medium' by identifying 'common elements in Bengali and Urdu and allow them to grow together through a common script'.<sup>5</sup>

It may be pointed out here that the script as much as diction, became an important issue in the Hindi-Urdu tensions. Most of the Urdu scholars insist on the inseparability of the Perso-Arabic script from the Urdu language and all suggestions to use Devanagari for Urdu—which would naturally bring the two languages closer—have been rejected strongly.<sup>6</sup> The educated middle class has such emotional attachment to the scripts that in many cases these scripts have become symbols of cultural identity. The *gurmukhi* script, for example, now have become such an inseparable part of the general perception of the Punjabi language that even educated Indians often erroneously refer the language as 'Gurmukhi'. The emotional involvement with script that became a component of linguistic patriotism in this century, can also be seen in the revival or the wider usage of older script. Manipuri provides a fine case. All these are related to the movements operating within different language communities towards a search for distinct identity. Sanskritization, too, is a symptom of the same exercise but the emphasis is more on the continuity of an ancient heritage



and often a religious ethos, than on the assertion of any language community.

Sanskrit literature produced in this period is historically interesting as a manifestation of residual features of several centuries. It is interesting if only because it presents an unbroken continuity of a literature since the time of the R̥g Veda but it belongs to the category of 'residual' as it is confined to a very small scholarly group, majority of which is either resistant to Western education and culture or ignorant of it. The themes used by this group is largely mythological with a Hindu overtone. During the freedom struggle, however, there was a new strand, that of interest in historical characters like Shivaji or Rani of Jhansi or even on contemporary leaders like Tilak and Gandhi. Sanskrit writers, by and large did not show any interest in Islamic themes nor was there any mentionable Muslim writer in Sanskrit. The only interesting feature is the translation of the rubayits of Omar Khayyam but the motivation behind that—which will be discussed later—was different. Without any reflection on the quality of the literature produced in Sanskrit, one can say that its sphere of operation was limited and its impact inconsequential. The influence of the language and the ancient literature however, was wide and overwhelming.

Majority of the Indian languages maintained very close relationship with Sanskrit. The borrowing of words was continuous and Sanskritic styles always enjoyed special prestige among certain group of readers and writers. Hindu chauvinism which encouraged elimination of Persian words in particular and foreign words in general was also an outcome of this relationship. Vinayak Damodar Savarkar (1883–1966), a gifted writer, pleaded for Sanskritization to replace foreign words already naturalised in Marathi. It grew into a strong movement among certain Marathi writers, most noted of whom is P.V. Bhave (1910–80), one of the distinguished writers of the *Nava Kathā*, a new form of short story. He would always use the word *bikan* (shop) and not the more popular *dukān* because of its Persian provenance. Similarly he would not use the English word *motor* but prefer *Svayam prerita*. Madhavrao Patwardhan (1894–1939), another noted writer, advocated 'bhāṣā śuddhi' (purification of language). He wrote a monograph entitled *Bhāṣāśuddhivivek* (1938) justifying his plan for the elimination of Persian words from Marathi. Ironically, he was a Professor of Persian at Fergusson College and his own poetry was heavily influenced by Persian. Not only did he introduce *ghazal* in Marathi, but he experimented with several Persian metres and gave them new names such as *Tuṅgabhadrā*, *Vitastā*, *Nīl*, *Euphrates*, *Tigris*. His reversal of role was perhaps a reaction to his exaggerated love for Persian in early life.

#### *The Movement Towards Dravidization*

This kind of over enthusiasm for Sanskrit has its repercussions: the tendency of Sanskritization was counter-acted by Dravidization, which was



basically a reaction against exaggerated claims of Brahmins about Tamil indebtedness to Sanskrit. Tamil, indeed, like other Indian languages borrowed many Sanskrit words, as did Sanskrit borrow from Tamil; it also developed a *maṇipravāla* style, though it was never a vigorous one like in Malayalam. But Sanskrit scholars, complains Varadarajan,<sup>7</sup> denigrated Tamil, whenever they found anything valuable in Tamil words, Varadarajan writes, 'they tried to belittle their merit saying that those were borrowed ideas from Sanskrit words'. The movement of 'pure Tamil', known as 'Tamil-Tamil Iyakkam' grew out of anger and wounded pride of Tamil scholars which soon assumed a political dimension. Varadarajan's observations are as follows:

When the Sanskritists claimed that Tamil could not exist without Sanskrit, two Tamil scholars addressed themselves to the task of writing Tamil without borrowing from Sanskrit. Curiyanarayana Sastriyar, the pioneer of this style of writing died at a very young age. His contemporary, Maraimalaiyathikal lived longer and crystallised this attitude into a movement in 1916. Since then the movement has been popularly known as Tamil-Tamil Iyakkam or the Pure Tamil movement among the Tamil scholars. Its impact still persists among the Tamils. . . . Those who have interest in maintaining the purity of Tamil language even now prefer to substitute a Tamil equivalent for Sanskrit names given by their parents. With vengeance they totally reject borrowings from Sanskrit.<sup>8</sup>

Ka Naa Subramanyam, the distinguished Tamil writer, describes the pure-Tamil movement as an expression of chauvinism emerging out 'of a great guilt consciousness consequent upon centuries-long neglect of the past glories of the Tamils'.<sup>9</sup>

There was also a movement of 'Pure Malayalam' or *pacca Malayalam* in the last decade of the nineteenth century partly as a reaction to Sanskritization by writers like Kerala Varma (1845–1914). However, none in Kerala thought it was either desirable or possible to eliminate all Sanskrit words from Malayalam. The so-called 'paccha Malayalam', was more a kind of a style, where no Sanskrit words were used. Kunhikuttan Thampuran (1868–1913) who wrote a poem in this style as an experiment in 1890 was followed by a few powerful poets. K. Narayana Menon (1861–1930) wrote four long poems in 'pure Malayalam', so did Oduvil Kunhikrishna Menon (1869–1916) and Ulloor S. Paramesvara Iyer (1877–1949). Akavoor Narayanan describes it as 'a literary past-time rather than a movement'. The Dravidization in Tamil, however, grew into a vigorous movement as a part of the assertion of the Tamil identity. The strong anti-Hindi attitude in Tamil Nadu has its roots in the anti-Brahman and anti-Sanskrit movement. The resistance to Sanskrit and Brahmanism, Hindi and the domination of North India over South has provided a strong emotional base for several political parties including D.M.K. formed in 1949 founded by C.N. Annadurai, a dramatist and actor. Since then Tamil films became a powerful medium of propagation of D.M.K. ideology including the glory of



the Tamil language. In the late fifties a song which became popular—it occurred in *Nadodi Mannan* (The Vagabond King)—begins: O divine Tamil, we bow to you, who reflect the glories of ancient Dravidians.<sup>10</sup>

## II RELATION AMONG INDIAN LANGUAGES

### *Linguistic Tension*

The relation among the Indian languages which were conditioned by several factors such as, historical links, geographical proximity and administrative policy, did not change much in the early twentieth century. Hindi-Urdu hostility, for example, which was so strong in the nineteenth century remained equally tense in the twentieth and became more and more politicized. The tension between Assamese and Bengali, or Oriya and Bengali that was conspicuous in the nineteenth century was partly diffused in the twentieth but the wound that it inflicted on the Assamese and the Oriya sensibility took time to heal and it was periodically exploited by political parties according to their convenience. The hostility among languages in multilingual situation erupts only when one linguistic group challenges the functional hierarchy of languages. With the rise of the middle class within each language community that had legitimate aspirations to share political and social power, language-tension became more acute. Speaking about Maithili, Udaya Narayana Singh writes, that enumeration of Maithili along with Bhojpuri and Maghai, as a dialect of Hindi was a source of tension. Hindi was first introduced in Mithila as a language of convenience, or one that could be used for administrative purpose. Once Hindi 'entered into the educational area, it (Maithili) gradually assumed the status of a subordinate language'.<sup>11</sup> This feeling of subordination existed in case of several languages. In case of Kashmiri, for example, writes P.N. Pusp, 'Urdu had usurped the rightful place of the mother-tongue'.<sup>12</sup> Bengali hegemony was a constant irritant in Orissa and Assam. Konkani felt humiliated and desperate as it was denied all possibilities of development. The Telugu speakers also had strong feelings about the domination of Tamil which took the form of agitation for creating a space of Telugu in education and administration. The Andhra Bhasha movement became active in the Nizam's territory against Urdu to win the rightful position of Telugu. It led to the establishment of an University in 1926 in Hyderabad and finally culminating into a very strong movement for the formation of Andhra Pradesh.

To sum up, the linguistic situation in India, presents a spectrum of complex relationship: there is a continuous tension among certain languages generating forces of separatism (as in the case of Tamil-Sanskrit or Hindi-Urdu situation) or a deep-seated ambivalence (as in the case of Assamese-Bengali-Oriya situation) or a more or less willing acceptance of a hierarchy (as in the case of Kashmiri-Urdu, or Punjabi-Urdu-Hindi; or



Sindhi-Urdu situations). The emphasis on the linguistic identity of communities which got strengthened with passage of time culminating in the process of linguistic reorganization of states in India (which began with the formation of Andhra Pradesh in 1956), however, did not stand in the way of *inter-literary* relations. It is not that all literatures interacted with each and everyone: their relations depended upon many factors most important of which is the perception of a linguistic community about the richness and variety of other literatures. This perception grew without any direct intervention of the government or literary organizations. A hierarchy in terms of literary output and excellence grew out of a general consensus of the Indian literary community. Bengali literature enjoyed the most prestigious position in this hierarchical structure.

### *Reception of Bengali*

The warm reception of Bengali literature from the seventies of the last century by different linguistic communities in India was because of its spectacular achievement in the nineteenth century, involving innovations in genres and themes and techniques—features I have described as *prophanic*—radically restructuring the existing literary system. Some of these features appeared in other languages in course of time—a situation identified as *metaphanic*—but the variety and the sweep of Bengali literature continued to inspire the creative writers in different languages in India for several decades. Apart from the acknowledged greatness of Michael Madhusudan Datta and Bankim Chandra Chattopadhyay as creative writers, the socio-religious movements with far-reaching consequences gave Bengali literature a new thought-content and respectability. It is told that Bharati after reading a novel of Bankim in V. Rama Swami's (d. 1951) translation said 'From now on I shall write only poetry, for prose, he is the one'.<sup>13</sup> The response to Bengali was stimulated by its association with Brahmo Samaj, and later with Ramakrishna Mission, as much as by a growth of fictional literature that was welcomed by the emerging readership in different parts of the country, particularly in the neighbourhood of the Bengali-speaking areas. The enthusiasm for Bengali was further increased from 1913 onwards, the year Rabindranath Tagore was awarded the Nobel prize for his English *Gitanjali* (1912). The distinction it brought to the Indian-English literature was marginal, but its impact on Indian literary situation was very great indeed. For several decades Tagore remained the most towering literary personality influencing the course of various movements in different literatures. While Tagore won an international status for the Bengali language and literature, it was Sarat Chandra who, almost single handedly made Bengali fiction the most attractive commodity for the translators and publishers and the reading public all over India. His popularity matches only with our medieval singers some of whom crossed all linguistic barriers. The response to Bengali writers



was extremely spontaneous and was sustained for the whole period we are concerned with, despite strong reactions against Bengali literature on different grounds from time to time voiced by major writers as different as Premchand and Nirala.

The respectability that Bengali acquired for itself was partly due to its enthusiastic response to English literature, which became the reference point of 'modernity' to the growing educated readership. 'The Western breeze blows, some times directly, and some times—and more significantly—indirectly, its velocity chastened in the ample spaces of Bengal', wrote Srinivasava Iyengar.<sup>14</sup> The measure of appropriation of Western thought and literary forms dominated the perception of modernity to such an extent that literatures in the *pro-phanic* stage of Indian literary history enjoyed a special status.

#### *Geographical Proximity*

We have already pointed out that interactions among the Indian literatures themselves intensified in this period despite rivalries between linguistic groups resulting antagonism against one another. Geographically contiguous literatures had greater scope of interaction, translators and interpreters being easily available. Kannada-Marathi relationship can be taken as a good example. The Kannada speaking population living in Belgaum, Miraz, Dharwar and Hubli were exposed to Marathi and there were several writers in Maharashtra as well as in the Kannada speaking areas who were bilinguals. The interactions between literatures, however, were not restricted to the bilinguals alone, they only gave further momentum. Venkatesha Tirako Kulakarni (1868–1942), the well known writer of historical novels in Kannada adapted Marathi works, particularly those of Harinarayan Apte. His *Īśvarī Sūtra* (4th edn 1934), *Kamalā Kumārī* (1910) and *Kṣātrā tejā* (2nd edn 1925) were based on Apte's *Uṣākāla*, *Pāna Siṃha gelā* and *Vajrāghāta* respectively. His dependence on Marathi was so complete that he took the Marathi translation of Tulsi's *Rāmacarit Mānas* as the model for his work *Sacitra Rām Caritamānas* (1926).

It is not the geographical proximity alone, languages come into contact with one another for various other reasons. Nepali, for example, came into contact with important Banaras-based Hindi authors, Bharatendu Harischandra and Devakinandan Khatri, the holy city being a centre of Nepali literary activities. In fact the relation between Nepali and Hindi was certainly more close and congenial in the nineteenth as well as in the twentieth century than with Bengali, despite Darjeeling being another important centre of Nepali. The relationship was guided mainly by the general consensus of one linguistic community about the relative superiority of another literature. The translations of Marathi works, mostly fiction and plays, were in abundance in Kannada, but next only to Bengali which was not a neighbouring language. And it should not be assumed that



Kannada novels or plays were translated into Marathi with equal enthusiasm. Each language community responded to another literary area with full freedom of choice without any compulsion of reciprocity. Marathi translators presented several works of Premchand or Rahul Sankrityayan from Hindi but did not show much interest in translating from, say Gujarati in which several plays of the Marathi dramatist Prahlad Keshav Atre (1898–1969), or the novels of Vishnu Sakhamkar (1898–1976) or Sane Guruji (1899–1950) were translated. Hindi, of course, has responded to large number of literatures. 'Hindi assimilated the influences of the renaissance in Bengali', claims S.H. Vatsyayan, 'directly and through translation'.<sup>15</sup> There was indeed a consistent and sustained attempt to present most of the reputed Indian writers of the period for the Hindi readership. Very few fiction writers remained outside the pale of Hindi translation.

#### *Translations from Bengali*

If number of translations is an indication of the prestige and popularity of a literature then Bengali appears to be on the top. There is hardly any literature which did not try to appropriate Bengali either directly or through translation. This is further evidenced by the fact that the corpus of Bengali works translated into other languages was not confined to fiction (or plays) only—they being easily marketable products from publishers' point of view—but extended to all kind of writings, poetry, essay, travelogues, and religious works. The authors translated were not only the luminaries like Bankim Chandra, Michael Madhusudan Datta, Rabindranath or Sarat Chandra but minor writers like Damodar Mukhopadhyay, Nirupama Devi, Chittranjan Das, Taraknath Gangopadhyay or Kaliprasanna Dasgupta. Many Indian authors learnt Bengali to read Tagore. Santiniketan, the school established by Tagore at Bolpur, attracted many students from different parts of the country. Many of them returned home with undiminished love for Bengali and introduced Tagore in their own languages. Tagore remains till today the most widely translated poet and story writer. It is his international status and the image of 'Gurudev' that made him the object of translators' perennial interest. What defies simple solution is the phenomenal popularity of Sarat Chandra Chattopadhyay. Most of the readers in Assam and Oriya, at least before the Independence, read him admiringly in the original Bengali: the rest of India read him in translations of varying quality. Publishers were never tired of reprinting his works: he remains the most translated, most adapted, most plagiarized author till today, sixty years after his death. His novels also reached a large number of people through the medium of film and he is still an important force in Indian cinema.

O.N.V. Kurup writes, '... Sarat Chandra's name is cherished as dearly as the names of the eminent Malayalam novelists. His name has been a



household word'.<sup>16</sup> Dr Mirajkar informs, 'the translations of Sarat Chandra created a stir amongst the readers and writers all over Maharashtra. He has become a known literary personality in Maharashtra in the rank of any popular Marathi writers including H.N. Apte, V.S. Khandekar, N.S., Phadke and G.T. Madkholkar'.<sup>17</sup> Mohammad Hassan who describes Sarat Chandra as the 'most popular Bengali writer' in Urdu, second only to Tagore and Nazrul Islam, observes that his novels in translation 'have gained popularity and acceptance to the extent that they have influenced Urdu fiction and left their impact on our social attitudes'.<sup>18</sup> And Jainendra Kumar who considers his contributions towards the creation and preservation of cultural India is second, perhaps, only to that of Gandhi' asks a rhetorical question summing up Sarat Chandra's position and presumably the role of translation and inter-literary relationship: 'Saratchandra was a writer in Bengali; but where is that Indian language in which he did not become the most popular when he reached it?'<sup>19</sup>

We do not have the space to go into the larger issues of translatology arising out of the domineering influence of Bengali in general and Sarat Chandra in particular but a reference must be made to the poet-dramatist Dvijendralal Ray (1863–1913) who made significant impact on the neighbouring dramatic literature. Amritlal Basu (1853–1929), Girish Chandra Ghosh (1848–1911) and Kshirod Prasad Vidyavinod (1863–1927)—the three well known Bengali dramatists who dominated the Bengali stage for forty years—played a rôle in the making of Nepali drama.<sup>20</sup> About Manipuri theatre E. Dinamani Singh writes, 'Actual theatre in the modern sense starts with a Bengali play' and upto 1924 drama in Manipuri meant 'invariably translations from Bengali'.<sup>21</sup>

Dvijendralal Ray died in 1913 but his historical plays distinguished by their flamboyant rhetoric and patriotic fervour and powerful display of emotions attracted the notice of translators in several languages. *Bhishma*, a play on the Mahabharata hero celebrated for his idealism and nobility, was translated into Gujarati in 1919, followed by the patriotic play *Mebār Patan* next year. At least six of his plays were translated into Gujarati during the Independence movement. At least thirteen plays were translated into Telugu including *Sājāhān* and *Durgādās*. Tamil translations came rather late in the forties but Ray became a popular figure in Urdu, Kannada and Malayalam in the thirties and almost a part of Hindi dramatic literature soon after *Durgādās* was translated by Rupnarayan Pandey in 1916. Not only is he the only playwright to be translated so extensively, he is also the only dramatist to be translated so frequently. Analysing the strong affinities between Ray and Jayshankar Prasad and the impact of Ray's plays on Hindi in the 1930s Jayanti Chattopadhyay points out, 'they (Hindi plays) may not have the same overall structure; yet in their use of ornate and Sanskritized language, of long soliloquies, in their abundance of patriotic songs, and composition and sensation scenes, the Hindi play have much



in common with Dvijendralal Ray's. The metaphor and the epithets are so similar in some passages that the Hindi seems to be a mere translation of the Bengali.<sup>22</sup>

### *Indian English Literature*

It is interesting, however, that Indian English literature which had several gifted writers in this period did not enjoy high status despite the undisputed authority and prestige of the English language. A section of the power-elite denigrated Indian languages and literature as provincial, and a group of critics often claimed the Indian literature in English as the real and only 'Indian' literature, the rest being regional and parochial. From the very beginnings of its history, Indian English writings exhibited two distinct strands: one emerging out of an Indian experience, like any other Indian literature written in Indian languages, to communicate with fellow Indians; the other is a literature manufactured for the foreign audience, in conformity with the Western perception of Indian reality. Those who chose to write in English for whatever reason, naturally had certain advantages (as well as disadvantages) such as, of a large international audience, and therefore of stiff competition with larger number of authors too. While some writers chose English because of the wider market, some were compelled by other reasons. Mulk Raj Anand says that he wrote in English, because it was the 'only language that came to hand' and 'there were few or no publishers in Punjabi or Urdu languages, who would publish any fictional works by writers in their own language', Anand further adds, 'certainly not these works which were based on confrontation of the destiny of man at the lowest rung of the ladder, the bereft, the insulted and the injured...'. Anand also claims a rootedness not only to Indian social reality but also to the Indian linguistic ethos. He writes, 'I generally translate or interpret my feelings or thoughts from Punjabi or Hindustani into the English language, thus translating the metaphor and imagery of my mothertongue into what is called Indo Anglo-Indian writing...'.<sup>23</sup>

Several Indian writers of English, including Sri Aurobindo, Raja Rao, R.K. Narayan or Khushwant Singh wanted to create distinctive worlds of their own which is personal and Indian, Indian as well as English. Raja Rao expressed this dilemma in the foreword to his *Kanthapura*: 'One has to convey in a language that is not one's own the spirit that is one's own. One has to convey the various shades and omissions of a certain thought-movement that looks maltreated in an alien language.' In the process of writing they, 'almost forged a language with a new flavour and flexibility', observes Amaresh Datta, 'which went into the formation of an idiom capable of echoing the Indian voice. G.V. Desani carried this experiment with the language to a spectacular pitch in his book on Mr Hatter. And all along R.K. Narayan continued to write about the perennial Malagudi of common men.... All this achievement was possible because these



writers' sense of commitment and belonging to the larger life of the country'.<sup>24</sup> In the final analysis a significant part of Indian English literature is as much a component of Indian literature as Tamil or Marathi is, not only in respect of its geo-political locale but also because of specific experience of life contained in it. Yet there was always a resistance to this stream of literature; its legitimacy has been often questioned either on the hypothesis that no one can be creative in an acquired tongue or that English being a foreign language can never equal the power of an Indian language as medium of Indian experience. The question of adequacy of English as a medium of Indian literature leads to larger questions whether there is any possible correlation between a language and a given culture; whether the adoption of a foreign language is justified in terms of creativity in presenting a people whose culture has been fragmented by that language. Naturally this created a tension with the Indian literary milieu.

#### *Major Language: Minor Language*

What makes the tension between English and the Indian literature so significant is not the question of power-structure or national identity alone but the realisation of the Indian writer about the factors determining the power of a language. English achieved an international status not only on the merit of its great literature, but because of its empire. The importance of languages has been always determined by the extent of power—political, economic, military or religious—each language wields. The story of Greek and Aramaic and Arabic are fine examples. Languages without considerable political power, including those of European origin whether Polish or Hungarian, Bulgarian or Rumanian, Czech or Dutch, are minor languages and their speakers have to learn at least one of the 'major' European languages. Most of the Indian languages, despite their antiquity and opulence, despite they are spoken by large number of people, are 'minor' languages; and they will remain so until there is a change in the language-politics-economic power nexus. For the Indian writer the English language therefore, was always an embarrassment as well as a promise of hope. The Indian writer writing in English had the possibility of achieving international distinction. While the Indian writer writing in an Indian language, be he a Premchand or a Thakazhi Sivasankara Pillai, a Faiz Ahmad Faiz or a Jibanananda Das, has hardly ever any chance of reaching beyond the Indian frontier. Rabindranath Tagore was an obscure figure outside Bengal till the year 1912 when the English translations of his writings attracted the notice of the European literary community.

#### *Ambivalence Towards Indian English Literature*

The English-educated Indian had, and probably still has, an ambivalence towards the Indian English writings; his response to it is determined



mainly, if not entirely, by its relation to the Anglo-American English literature. A group of Indian readers and authors have viewed it more as an imitative and a sub-standard stream of English literature and therefore there has been very little, indeed if at all any, interactions between the Indian English writings and any Indian language literatures. The medium of this literature which is its greatest asset, makes it vulnerable too. English unites the middle class educated readers scattered all over India; it is the only language in the country without any regional or communal affiliation, but at the same time its base is too narrow and its identification with the Indian power elite is so complete that possibilities of the growth of a literature for a larger Indian audience is remote. It is possible for the illiterate Indian or the Indian educated exclusively in mother-tongue to respond to the poems of Bharati or Kumaran Asan, to watch a play of D.L. Ray, but the Indian English literature is confined exclusively to one group. D.D. Kosambi while observing on 'the two mutually contradictory features: diversity and unity at the same time' in Indian society, points out the similarity of interests of the ruling class which provide various threads of unity, the English language, being one of them.<sup>25</sup> The contact with English literature provided the Indian author and the reader with a new set of values and canons, thus creating an area of commonality of perception in the endless variety of different Indian literatures. But the Indian writing in English, because of historical reasons, remained in the periphery of that common core. It is, as the young Indian writer in English, Makarand Paranjape describes, 'a contact literature always at the crossroads between India and the West'.<sup>26</sup>

### III THE CONTINUITY OF SANSKRIT LITERATURE

The residual component is identified by the literary historians as works written in the earlier phases of a particular literature. In the context of India there is a strong case for incorporating old texts written in a different language, mainly Sanskrit, in that category. The residual in the twentieth century Marathi, for example, cannot be restricted exclusively to Marathi texts of earlier centuries. One has to include several Sanskrit texts that had been held in special esteem through several centuries and are still meaningful to the reading public. These works continue to exist mostly in translation in the widest sense of the term, but the original texts are also avidly read by a small literary community. They must be considered as residual texts with a difference because they are not simply vestiges of once-dominated traditions but still relevant to the modern reader. In whatever form they may appear today, they are the products of contemporary demands and they also manifest the contemporary relationship between languages and literatures.



*Translations from Sanskrit*

The magnitude and frequency of translations from Sanskrit into different Indian languages come as a surprise to any student of Indian literature in view of the increasing dominance of Western literary canons and models. This phenomenon may be partly explained as a scholarly strategy towards the dissemination of Brahmanical learning and Indian classical heritage, and partly as the assertion of the indigenous literary tradition against rapid Westernization. The split in taste and literary sensibility within the Indian readership that began with the exposure to West was partly reflected in the translation activity. In most of the cases the translations from the Sanskrit were done by traditional scholars without any acquaintance with Western literatures and sometimes even with the stream of Indian literatures emerging under Western influence. Critical writings on Sanskrit authors and texts in different Indian languages were conspicuously different from the dominant literary taste and temper of the time. Rabindranath's *Prācin Sāhitya* is perhaps the only seminal work on Sanskrit by a modern poet who also responded to English literature with fervour and joy. The translators in most of the Indian languages were not creative writers themselves; the quality of their translations was never very high. But these translations acted as a chain through which the literature the past maintained its link with the present. These works enjoyed certain prestige but never posed any threat to the medieval transcreations of the epics, the Ramayana and the Mahabharata. The translation of the Sanskrit Ramayana (in 1927) in Hindi by Dvarakaprasad Sharma in ten volumes, the six-volume Tamil translation (1901–12) by S.M. Natesa Shastri, the three volume Marathi translation (1928–30) by Kashinath Vaman Lele, the seven-volume Malayalam translation (1943–51) by Vallathol or the translations of the Mahabharata in Bengali (1931) by Haridas Siddhantavagis, or in Nepali<sup>27</sup> (*Mahābhārat Mūl*, 1931) by Subba Homnath Khativada, to mention a few are evidences of great erudition but of limited appeal compared to the works of Tulsi or Krittibas, Kampan or Pampa, Sarala Das or Madhava Kandali.

Twentieth century is a period of scholarly work in Sanskrit involving collection, collation, edition and translation. Faithful renderings from Sanskrit into popular languages were a part of that scholarly project. Srinivasa Katti Shastri Mudholkar published the seven volume *Rāmāyaṇā* (1912–30) with the Commentaries—*Tilaka*, *Śīromaṇi* and *Bhūṣaṇa*, with various readings and notes; the Venkatesvar Press of Bombay brought out another edition in seven volume (1935) with the commentaries of Govindaraja, Ramanuja, Maheshvaratirtha and Abalacharya. The D.A.V. College, Lahore also published a critical edition of the epic edited by a group of scholars including Bhagavad Datta in seven volumes between 1931 and 1947 based on the North-Western recension of the Ramayana. G.S. Srinivasayyar edited



the epic in nine volumes with a literal translation in Malayalam (the date of its publication is not known but most probably it preceded Vallathol's translation). The epoch making critical edition of the Mahabharata was published by the Bhandarkar Oriental Research Institute in sixteen volumes (1933–54) soon after the publication of P. Shastri's eighteen-volume edition of the epic (1931–33), Haridas Siddhantavagis' edition with the Sanskrit commentary, *Bhārat Kaumudī* that began to appear from 1931, and V. Ramasvami Shastrulu's two-volume edition published in Telugu script (1931), also made significant contribution towards the fermentation of scholarly activities in this century. Along with the translations and editions of these two epics similar exercises involving other major Sanskrit works continued unabated.

### *The Discovery of Bhasa*

The most important event in the twentieth century Sanskrit literary scholarship is the discovery of the plays of Bhasa by T. Ganapati Sastri in 1901 in a village near modern Trivandrum. Bhasa, the great Sanskrit dramatist (he lived a century before Christ according to some scholars or in the beginning of the Christian era) though referred by Kalidasa and Bana, was totally forgotten by the posterity. His remarkable plays remained unread and unstaged for several centuries. Among the thirteen plays written by him at least two, *Karṇābharaṇam* and *Ūrubhaṅgam* are conspicuous by their non-conformist structures, both being unhappy-ending, some thing radical in the history of Sanskrit theatre. Ganapati Sastri edited the plays and wrote *Bhasa Plays: A Critical Study* (1925) introducing them to the scholarly world. Vallathol was probably the first among the major poets to translate *Svapnavāsavadattā* into Malayalam in 1914. Keshavalal Dhruv translated the play in Gujarati first under the title *Sacum Svapna* (1916) and later as *Svapnnī Sundarī* (1923). Dhruv also translated *Pratijñā Yaugandharāyaṇa* (1915) and *Madhyam Vyāyoga* (1921). Krishnaji Lakshman Soman Kirat translated all the plays of Bhasa in Marathi in 1927 and that feat was repeated by Balavanta Ramachandra Hivargaonvkar in 1931. Kannada translations of Bhasa began to appear from 1928—with Nanjunda Svami's translation of *Abhiṣeka Nāṭaka*; Ramvachan Dvivedi translated *Svapnavāsavadattā* into Hindi in 1927 which was followed by a more poetic rendering by the noted poet Maithili Sharan Gupta two years later. K. Seshadri Ayyar introduced Bhasa to the Tamil readers when he translated the play *Dūtaghaṭotkacam* in 1922. The discovery of the Bhasa texts—as evidenced by these facts—certainly generated some interest among scholars and poets but its impact was very limited.

### *The Gita*

D.D. Kosambi asked 'was there no Sanskrit literary work that gave form to the Indian character in the same way that Cervantes's *Don Quixote* set



its stamp upon the Spanish literati?' his answer was: the *Gītā*.<sup>28</sup> The reasons coming as they did from an Indian Marxist, may not be accepted by many and even their recapitulation may hurt the sensibilities of the faithful, but *Gītā* certainly is, whether comparable to *Don Quixote* or not, one of the most seminal texts dominating Indian life. It has been interpreted in widely divergent ways by different scholars through the centuries. 'When gun powder had blown Arjuna's bow and later feudalism off the map, the Indian intellectual', writes Kosambi, 'still turned instinctively to the *Gītā* to find some way of coping with patriotic needs in the new world of banks and shares, railroads, steamship, electricity, factories and mills. The prestige of the book has waned as India comes to grips with her modern problem.'<sup>29</sup> That statement, however is not very accurate, not only because both Tilak and Gandhi, as Kosambi admits, 'drew their own conclusions from the *Gītā* about the spiritual foundations which they believed necessary for the Indian national liberation struggle' but also because of the uninterrupted flow of translations and interpretations, analysis and commentaries of this work in all Indian languages throughout the century. Despite the majestic imagination and poetic power with which its eleventh canto is charged, the *Gītā*, however, demands an intellectual response, its content being metaphysical. But the literary work that undisputedly is the most admired and the most influential is the *Ramayana*.

### *The Ramayana*

Historians might point out that the *Ramayana*, which is popular all over the country is not the Sanskrit text of Valmiki. The Sanskrit text is confined to a small group of readers. But the conventional idea of a fixed text fails to explain the phenomenon of the continuity of the two epics, particularly the *Ramayana*, they being always texts-in-transition, changing and restructuring themselves in each century by each linguistic group. It is the continuity of the stories and characters, each version trying to establish its contact with the earliest epic and each different from others. It is not the linguistic text that is important to the readers but a text composed with various semiological codes creating and constructing a culture. The fact of its continuity, therefore, whatever be its nature and mechanism, cannot be ignored. The survival or the continuity of the *Ramayana* has been possible not only through translations, transcreations, adaptations, reorganization but also through the help of various other modes of transmission: storytelling, singing and performing and visualizing.

### *Meghadūtam*

The only Sanskrit text that has survived the fluctuations of taste and has come to twentieth century through a simple process of translation is the *Meghadūtam* of Kalidasa. The numerous translations of *Meghadūtam* in different languages by scholars and poets periodically, each one of them



trying to capture the music and the beauty of the original kept it alive and challenging for each generation assuring its immortality. This poem has been translated most frequently in Gujarati and Telugu in this century, and it appears periodically in almost every Indian language. One is tempted to consider this work of 118 haunting verses of love and separation, sky and land, clouds and mountains an inseparable part of Indian literature at any moment of time. Its survival as a living text is particularly important in the twentieth century when the literary sensibility of the Indian reader faced serious challenges from foreign literary canons. That this little poem continued to hold its sway over the Indian psyche is an evidence of its power and abiding value. Although Tagore did not translate this poem he was under its spell throughout his life and appropriated it in such a manner, that some of his poems and songs, and even one of his essays on the poem are marvels of inter-textuality. Among the numerous translations one can mention only a few rendered by poets of distinctions in their languages: Kundeshvar Barthakur (Assamese, 1919), Nanalal Dalpatram (Gujarati, 1929, 3rd edn), Mahavir Prasad Dwivedi (Hindi, 1917), Kamalnath Adhikari (Nepali, 1930), Parmananda Datta (Maithili, 1937), Bendre (Kannada, 1943) and G. Sankara Kurup (Malayalam, 1944). Next only to the Ramayana and the Mahabharata, this is the most popular and most admired work in the history of the twentieth century Indian literature.

#### IV PERSIAN AGAIN

##### *Iqbal and Persian*

We have already mentioned that the final break with Persian came in this century. Its importance as a language of administration began to decline almost immediately after 1835, the year it was replaced by English. By the beginning of the twentieth century it came to be confined within a very small group of scholars and completely identified with the Muslim community. Its influence did not totally disappear from Punjab and Sindh, but the Indian poets, with a few exceptions, did not respond to Persian literature in a significant manner. Iqbal's choice of Persian, in preference to Urdu, was prompted by his desire to communicate with the Muslim world outside India. Commenting upon his switching from Urdu to Persian Muhammad Sadiq wrote that 'Iqbal was eager to secure a wider public than the one warranted by Urdu-speaking Muslims. He felt that he had a message for the Muslim world, and this, he believed, could only be delivered' in Persian.<sup>30</sup> One can even point out that his transition from nationalism to a Pan-Islamic world-view necessitated this linguistic code-switching. Whether or not it was an 'erroneous decision on the part of Iqbal' resulting in 'fatal consequences for his poetry' as argued by Waris Alavi,<sup>31</sup> we need not go into. Iqbal defended his use of Persian in the following words:

I am of India, Persian is not my native tongue  
 I am like the crescent moon; my cup is not full  
 Do not seek from me charm of style in exposition  
 Do not seek from me Khansar and Isfahan  
 Although the language of Hind is sweet as sugar  
 Yet sweeter is the fashion of Persian speech . . .  
 Because of the loftiness of my thoughts  
 Persian alone is suitable to them.<sup>32</sup>

### *Omar Khayyam and Edward Fitzgerald*

Despite the historical and cultural links that existed between Persian and several Indian languages other than Urdu, translations from Persian into these languages were not many, and often confined to Sufi literature. Between late eighteenth and early twentieth century there was hardly any attempt to make contemporary Persian writings available in Indian languages. One will not be far from truth in believing that Persian literature was always a part of a pleasant and vanishing memory of the Indian reader in the twentieth century. Therefore the sudden spurt of translations of Omar Khayyam in different Indian languages, including those not in the ambience of a dominant Perso-Arabic literary tradition at any period of history, is extremely curious.

The twentieth century translations of the rubaiyats of Omar Khayyam stand apart from the earlier translations if only because the Persian Sufi mystic came to India under a different guise. His re-entry in Indian literature in this century was mediated by a decadent European poetic tradition. The source of the new translation was not Persian but English translations of the Persian rubaiyats by Edward Fitzgerald (1809–83). They reflected an exotic world in conformity with the Orientalists' construction of the middle east of the Arabian Nights, of wine and taverns and wine bearers, *sagis*. Even those who read Persian and had the competence of ascertaining the measure of liberty that Fitzgerald took in his translation, were under his magical spell and accepted the sensuous and luxurious rubaiyats, completely denuded of their religious allegorical significations, as the faithful rendering of the original.

Perhaps the first noticeable response to Omar Khayyam in the twentieth century began with Sarojini Naidu's *The Bird of Time* (1912), the title being borrowed from the Fitzgerald text 'the Bird of Time has but a little way'. Exactly in the beginning of the century, the rubaiyats were translated into Bengali by Lokendranath Palit, a friend of Tagore. Achyutuni Venkatachalapatiravu translated the verses from English into Telugu in 1912, the year Sarojini Naidu's book was published, under the title *Madhumurali*. In the introduction of Kanti Chandra Ghosh's Bengali translation of Omar (1919), Pramatha Chaudhuri, a Bengali critic-poet observed, 'Omar has become an extremely popular poet these days mainly because of Western



(appreciation). . . . An Asian poet of the past transformed by the present Europe, has come to us, and we are marvelled and charmed by him.' Chaudhuri noticed in these poems a strong strain of atheism, if not total nihilism. But the popularity of Omar was not so much either because of any erosion in religious temper that probably characterized the period following the First World War or because of any particular attempt to renew our contact with a poet of the past, but mainly, if not entirely due to a reaction to the emerging realism in Indian literature. These translations reflect a contemporary strain of escapism in Indian poetry. Indian poets were not responding to a Persian poet of the medieval period only but to a poet of Persia mediated by Fitzgerald who presented a hedonistic world so distant from Omar's own.

Adibhatta Narayanadas who translated the rubaiyats in 1932 in Sanskrit studied the Persian texts, but interestingly only with reference to Fitzgerald's English translation. He included the original Persian text of those verses translated by Fitzgerald as well as Fitzgerald's English renderings of those, in his book. This only shows how powerfully Fitzgerald's work acted as the focal point of reference. The Marathi translator Madhav Trimbak Patvardhan presents an equally interesting case. He was a Persian scholar; he produced three different Marathi versions of these verses between 1929 and 1940, which reflect a peculiar perception of the 'original'. His first version *Umar Khayyam Kṛt Rubāyā* (1929) published by the 'Ravi Kiran Mandal', a group of poets, with very affected sensitivity, was done directly from Persian. Its introduction dealt with the life and philosophy of the Persian poet. Three years later the same poet brought out another version under the title *Drākṣā Kanyā*. This time the English renderings of Fitzgerald were appended to it though he did not acknowledge them as his source. Most probably he wanted to demonstrate to his readers familiar with Fitzgerald-text, his deviations from Fitzgerald and greater authenticity of his own translations. But it was the Fitzgerald-text that was constantly present at the backdrop of his mind. Finally in 1940 he came out with *Madhulaharī vā itar kavītā*, another translation of the Rubaiyat from the Persian but it included only the verses translated by Fitzgerald. It was the English translator who regulated the Indian translator's choice. Harivans Rai Bacchan also included the Fitzgerald-text in his *Khayyam Kī Madhuśālā* (1946), Hindi rendering of Omar Khayyam, as if to acknowledge this fact, as did the Malayalam translator Kavalam Madhava Panikkar in his *Rasikarasa Śayanam* (1944).

The Indian poet's dependence on Fitzgerald in appreciating a Persian text also prompted him to integrate it with the erotic and hedonistic tradition of Sanskrit poetry. The titles of the translations are indicators of this attempt. Giridhar Sharma translated the Rubaiyat into Sanskrit under the title *Amara Sūktī Sudhākara* (1929) pointing out the affinities between Omar and Amara, the celebrated Sanskrit poet known for his chiselled



erotic quatrains. P.V. Krishnan, another translator in Sanskrit, called his work *Madirotsava* (1945), which can be translated as 'Wine Festival'. Madhav T. Patvardhan called his second version *Drākṣā Kanyā* (Wine bearer), and Anant Kanekar, a noted Marathi poet of nature and love, titled his translation *Cāndarāt* (1933), 'the moonlit night'. Other titles such as *Jivitotsavam* (Malayalam, 1945), *Rasikarasa Śāyanam* (Malayalam, 1944), *Vilāsa laharī* (Malayalam, 1931) by Sankara Kurup; *Madhukalasam* (Telugu, 1939 by Rayapralu Subba Rao) only to mention a few and that too at random, indicate a pronounced tendency to negotiate with a decadent tradition of European poetry through a device of Sanskritization. The Assamese version *Omara tīrthā* (1926) was done by Jatindranath Duara, one of the finest lyricists in the language, who represented the tradition of pessimism as well. In the Tamil renderings by Desika Vinayakam Pillai (1876–1952), also known as 'Kavimani', there are references to Kamban's poetry, wine is replaced by 'nectar' and attempts are made to localize the verses in the surroundings of the Tamil country.<sup>33</sup>

Bacchan's publication of *Madhusālā* (1935), a work very closely related to the world of Fitzgeraldian-Omar, initiated a new trend in Hindi: *hālāvād* (*hālā* means 'wine', and *vād* is equivalent to the suffix—'ism'). The universe of *hālāvād* poetry is constructed with four major components—all borrowed from Omar: wine (*hālā*), the cup (*pyālā*), the wine-bearer (*madhubālā*) and the tavern (*madhusālā*) all generating joy, excitement and forgetfulness. For the first time in the history of Indian poetry there emerged a corpus of poem comparable to the drinking songs in Greek literature. Bacchan's reputation as a poet depended mainly on *Madhusālā* and on the two works that followed in quick succession: *Madhubālā* (1936) and *Madhukalas* (1937). No other translator of Omar Khayyam in Hindi—including Keshav Prasad Mitra, Maithili Sharan Gupta, Sumitranandan Pant, Balkrishna Sharma, Rameshvar Shukla—was accorded the tremendous ovation that Bacchan received. Their translations, however, contributed to the growth of a new poetic strand which itself was a part of a larger poetic movement.<sup>34</sup>

Critics in other languages did not identify any such literary strand similar to *hālāvād*, but it was fairly wide-spread and almost a pan-Indian phenomenon. Whether it was Narendra Dev in Bengal—whose translations were accompanied by realistic illustrations of exotic tavern scenes and half-veiled voluptuous wine-bearers—or Rayapralu Subba Rao in Telugu, Yatindranath Duvara in Assamese, or Sankara Kurup in Malayalam, their responses to Omar were strikingly similar. So synchronous is the reception of the anglo-Persian text in so many Indian languages that it is not fair to ignore the importance of this event in Indian literary history. One does not find any significant translations of Omar in Sindhi or Punjabi (in fact the Punjabi translation *Khiām Khumari* by Avtar Singh, Azad came as late as in 1950) or Kashmiri, but in all probability the readers in these languages



came to be familiar with Omar Khayyam through Hindi or Urdu. There were at least two translations in Urdu: *Mae do ātshah* (1924) by Shaukat Bilgrami and *Khūmkhān-a-i-khayyām* (1924) by Agha Shair Qizlbash. The Indian response to Omar Khayyam is further illustrated by several translations of the Persian texts into English by Indians themselves: Jamshedji E. Saklatwalla's *Rubaiyat* (1921) and Swami Govinda Tirtha's *The Nector of Grace* (1941), as well as the Indian publishers' interest in marketing Fitzgerald's work. The Calcutta publisher Susil Gupta (India) Ltd issued an edition in the early forties which contained the 1851 and 1868 versions of Fitzgerald. It had to be printed several times. The attraction of Omar was indeed unending. The gifted Nepali poet Ikoyuama Gwaynn (b. 1920) also translated the Rubaiyats in the late sixties.

## V EUROPEAN-INDIAN LITERARY INTERACTIONS

### *Co-existence of English and Indian Literatures*

The most conspicuous feature of the Indian literary-linguistic situation in the twentieth century is the co-existence of English literature along with other Indian literatures forming an indivisible literary corpus for the educated readership. This is indeed a legacy of the nineteenth century, but by the beginning of the twentieth century the English educated population, which continued to grow in size, made English literature (and a part of Western literatures through English) a part of its own literary universe. Nirad C. Chaudhuri's inclusion of a chapter entitled England in the narrative of his childhood is not a mere example of his exaggerated anglophilia but an intimate description of the mental landscape of the average English educated Indian of this period. The passage quoted below indicates the role England and the English language played in the formation of the literary sensibility of the Indian child in the beginning of the century:

I cannot remember the time when I learned, just as I cannot remember any time when I did not know, the names of Queen Victoria, Prince Albert, Napoleon, Shakespeare, and Raphael. The next series comprising Milton, Burke, Warren Hastings, Wellington, King Edward VII, and Queen Alexandra is almost as nebulous in origin. . . . On the literary side, in addition to the names of Shakespeare and Milton which we imbibed unconsciously, we came to know of Homer as soon as we began to read the *Ramayana* and the *Mahabharata*, which was fairly early.<sup>55</sup>

Chaudhuri is quick to point out that these names were 'not just names to us' but possessed of meanings and associations and first steps towards the entry into the European literature. The continued interaction between English and Indian literatures in terms of response and impact is more or less well acknowledged and historians of each Indian language have demonstrated how every movement in England created a corresponding stir in the literary circles in India. Hence Indian literary historiography is as much concerned with romanticism and neo-classicism, as with art for



art's sake or Victorian puritanism, the imagist or the symbolist movements. The dominance of English on modern Indian literatures was so complete that the nature of Indo-English literary relationship needs a much more detailed and comprehensive treatment. It is suffice to say that probably with the exception of the Greco-Roman encounter (which enabled Greek and Latin literatures to exist side by side forming an indivisible universe for the educated Roman) the modern Indian literary history provides a singular case of co-existence of two literatures, one of them alien, English and the other indigenous, an Indian literature. This co-existence of English and Indian literature became a feature of intellectual life of the English educated Indian. His political relation with England, which was becoming more and hostile every day, did not alter the situation.

### *Translations from English*

At the moment, let us concentrate on the translations from English as well as the relationship between Indian and other European languages though that too was mediated by English. The volume of translations from English into Indian languages was quite large and their variety fairly wide, but in terms of serious impact their significance not very great, barring a few exceptions. The English educated population had no need for translations; but a strong demand for 'popular' literature quickly increasing among the Indian readers who were not so competent in English, created a new motivation for translation or adaptation of popular English works. In the last century, works of Reynold's (*The Mysteries of London*, for example) enjoyed tremendous popularity. Works of similar nature—exciting narratives involving scandals, crime and adventure formed the main stream of popular literature in this century. Children's literature in most of the Indian languages depended very heavily on English and almost every Indian language brought out adaptations of English works of adventure and fantasy, historical romances and scientific fictions. Translations of canonical literatures were, of course uninterrupted, but unplanned; and yet it is possible to detect certain patterns emerging out of those unsystematic exercises. An analysis of the material available in the *Bibliography of Indian Literature* (1901–53) shows that translations of poetical works were few indeed and the little that was available had hardly any impact on the Indian literary activities. One of the most noted exceptions is the Kannada work *English gītagalu* (1921) by B.M. Srikantayya containing translations and adaptations of several English lyrics. This work made a profound impact on modern Kannada poetry initiating a new movement known as 'navodaya'. There were innumerable translations of English lyrics in several languages most of them scattered and confined in the pages of journals and magazines which indicate the ever-increasing Indian enthusiasm for Western literature. The Bengali poet Satyendranath Datta published two volumes: *tirtha salil* (1908) and *tirtha reṇu* (1910) both containing poems from



different languages of the world translated into Bengali. They are different from the usual translations being evidences of a growing interest in the literatures of Europe and Asia, coming as they did, after Rabindranath's lecture on *Viśvasāhitya* (World literature), the term coined by him to designate the new discipline of 'comparative literature'.

. Translations of Shakespeare which started in some of the languages in the nineteenth century continued in this period and began in several others belonging to metaphoric stage of historical growth. Lala Sitaram the most outstanding figure in Shakespeare translation in this century, translated large number of plays in Hindi between 1915 and 1930 at a time when Jayshankar Prasad, the greatest of all Hindi dramatists, was at the zenith of his power. But there were hardly any major writer in the country taking serious interest in translation. The instances of Tagore translating Pound and Eliot; Saadat Husain Manto, then no so well-known a writer, translating Hugo's *Sentenced to Death* under the title *Phānsi* (1930), or Premchand translating parts of *Back to Methuselah*, entitled *Sṛṣṭi kā ārambha* published in 1938, are exceptions; and it may be pointed out that in certain cases (Manto's is an example) they were prompted by financial consideration. But generally, it was the less known writers who showed greater interest in translating the foreign authors; the more noted writers including Tagore, Aurobindo and Bharati showed greater enthusiasm translating Indian texts. Lala Sitaram C.H. Hoonapuramatha, K.B. Belsare and P. Sambandha Mudaliyar translated Shakespeare extensively in their own languages, Hindi, Kannada, Marathi and Tamil respectively. They were all dedicated writers motivated by the idea of selfless service without any prospect of profit and rewards. Some of them worked silently and systematically concentrating on one author or one literature, but some worked by fits and starts. Looking at the Indian scene, therefore one finds both erratic activities and also systematic movements. One finds a translation of *Uncle Tom's Cabin* (1920), or *Tess* (1938) in Marathi, Shelley's *Cenci nāṭakam* (1946) in Tamil, Grazia Deledda's *La Madre* (1950 ?) in Assamese, Dickens' *David Copperfield* (1952) and Anatole France's *Thais* (1939) in Gujarati, Goethe's *Faust* (1930) and Galsworthy's *Skin Game* (1930) in Urdu, Selma Lagerlof's *Korkalen* directly from Swedish in Oriya (1952) under the title *Mṛtyu-dāka* and Pearl S. Buck's *Good Earth* in Punjabi (*Dhartī mātā*, 1941)—a picture of totally disconnected, individual efforts and interests.

#### *Western Literature Mediated by English*

But one also finds systematic efforts projecting one author or group of authors in certain languages. Several translations of Scott, for example, published in Telugu in regular intervals in the early twenties suggest an underlying plan. In the first two decades of this century Shakespeare translation became quite conspicuous in Tamil. Similarly there was a



sudden spurt of interest in Scandinavian authors in Bengal in the twenties. If we leave aside the English writers, all of them exerting some kind of influence directly on the Indian writers all the time, there remains a few European writers who added new strands in Indian literature, first through English and later being rendered into Indian languages themselves. The Indian reader, as evidenced by the number of translations, showed a remarkable similarity of response to a few writers widely different from one another. It is interesting to note that despite long Indo-Portuguese contact not a single great Portuguese work was made available in Konkani or any other language for that matter. The Portuguese impact remained confined to a few newspapers in Goa. The French contact, however, was of much greater consequences, at least in languages like Bengali, where Molière had a strong presence. There are at least three writers to whom Indian readers responded almost in an identical manner.

### *Ibsen*

First of them is the Norwegian dramatist Henrik Ibsen (1828–1908). Some of his plays were, in all probability, known to a section of readers through English translation. There had been hardly any possibility, however of staging them as Indian theatre was dominated by a different mode of acting. When the *Doll's House* was first translated into Bengali (*Khelāghar* by Yamini Kanta Sen) and Gujarati (*Dhinagli* by Pranjivan Pathak) in 1923 the Indian theatre was yet to develop a naturalistic mode of dramatic presentation. But the questions involving woman's freedom and their participation in the larger spheres of social and political life created the right climate for Ibsen's reception. *The Doll's House* became an extremely popular play with the advancement of women's movement: it appeared both in Urdu<sup>36</sup> and in Hindi (1938) under the identical title *Gudya Kā Ghar*, in Kannada as *Sūtra bombee* (1936) translated by S.G. Shastri; as *Gharakul* (1941) in Marathi translated by Ananta Kanekar and in Malayalam as *Pāvayute Vidu* (1954) translated by E.M. Kovoov. The title of Punjabi translation, *Nārī dī jāg*, which means 'the awakening of women' by Gurdial Singh 'Phul', published in 1951 aptly sums up the motivation of the translation as well. The impact of this work further motivated the translators to introduce other plays of Ibsen in Indian languages. *An Enemy of the People*, for example, was translated into Kannada (*Janateya Śatru*, 1949) by Gopal Krishna Adiga, one of the greatest writers in the language. Equally popular, though not so widespread in terms of impact were *The Pillars of Society* (Hindi, 1939; Telugu, 1929?; Gujarati, 1953) and *Ghosts* (translated into Malayalam by three different writers in different times 1935, 1954 and 1956), and *Warriors of Helgeland* (Marathi, 1933; Kannada, date not known) and *The Wild Duck* (Malayalam, 1947). The Bengali translation of *An Enemy of the People* (*Daśacakra*, 1952 by Santi Basu) made a strong impact on the Bengali theatre which was further intensified by *Putul Khelā* (1958), trans-



lation of *The Doll's House* both produced and directed by the legendary actor Sambhu Mitra. One may point out that in his last years Satyajit Ray filmed *Ganaśatru*, based on *An Enemy of the People*.

### *Maeterlinck*

The other author who did cast a spell on the Indian audience, as he did on the contemporary Western theatre, was the Belgian playwright Maurice Maeterlinck (1862–1949). In his youth he was a poet of the Symbolist school and later he made symbolism an effective language of theatre in sharp contrast to the robust realism of Ibsen. Maeterlinck's first play *La Princesse Maleine* was published in 1889 but his fame reached India a few years after the publication of *L'oiseau bleu* (*The Blue Bird*, 1908) which was admired at that time for beauty of its language and a carefully planned fantasy, its spurious philosophy notwithstanding. The Bengali translation (*Nil pākhi*, 1924) by Pabitra Gangopadhyay, the Gujarati translation (*Nilpankhi*, 1934 by Dilip Kothari) and the Marathi translation (*Nilāpakṣī*, 1940 by P.S. Sane) are the three major instances of Maeterlinck's popularity. Among his other works, *Monna Vanna* (1902) was also popular among Indian readers probably because of its more absorbing thematic content and the bold delineation of the noble protagonist Manna Vanna. It was translated in Sindhi (1926), Urdu (1932), Bengali (1933?), and also in Marathi (1950) by the celebrated poet-playwright V.V. Sirvadkar, Kusumagraj. Some of his other works were also translated but we do not have any information about any one of them being staged.

### *Maxim Gorkey*

The other writer who had a pan-Indian reception was Maxim Gorkey (1868–1936) interest in whose writings coincided with the Indian response to the October Revolution and Marxian view of literature. Himself a member of the working class, who lived as a tramp and vagrant, acquiring vast experience of the life of the Russian people, Gorkey was accorded a very warm welcome in India since the beginning of the third decade of this century. His novel *Mat* (*Mother*) published in 1907 is the best known work during his conversion to socialism. This was the novel which took the Indian reader by storm. The Bengali translation by Nripendra Krishna Chattopadhyay appeared in the late twenties and had several editions during the next thirty years introducing the younger readers to the socialist proletariat literature. The book had an instant success because the time of its appearance in India was most appropriate: this was the time when the Indian writer was exploring into the life of the underdogs and the readership was ready to respond to their problems with sympathy and understanding. Gorkey's *Mother* became one of the most lovable texts in India. Tagore presents the heroine in his novel *Śeṣer Kabitā* (1929), 'reading Gorki's *Mother*'. It was translated widely—though not necessarily faith-



fully—in Telugu (*Amma*, 1935), Urdu (*Mān*, 1948), Hindi (*Mā*, 1944, 3rd ed. by Chandrabhal Jauhari), Tamil (*Annai*, 1946), Marathi (*Āi*, 1941), Gujarati (*Amma*, 1951), Oriya (*Mā*, 1953), Sindhi (*Māu*, 1953) and also in few more languages. Gorkey's play *Na dne* (The Lower Depths) written in 1902 which had tremendous success in the Moscow Arts Theatre reached India late and was staged only in the sixties.

### *English and Indian Literatures*

Finally, a few words must be said about the role of English in the interactions between Indian literatures not only as the language of canon formation but more as an instrument of mediation between them. English brought Indian literatures closer mainly through translations, creating a store-house of information about different language-literatures. The publication of Dinesh Chandra Sen's *History of Bengali Language and Literature* in 1911 is the beginning of a new trend in Indian literary scholarship that recognized the efficacy of the English language in the dissemination of information about Indian literatures at a professional level. This was followed by S.K. De's *History of Bengali Literature in the 19th Century* (1919), Ram Babu Saxena's *A History of Urdu Literature* (1927), Mohan Singh's *A History of Punjabi Literature* (1931), K.M. Munshi's *Gujarat and its Literature* (1935) and various other programmes sponsored by universities and learned bodies. Along with the histories of literatures, biographies of eminent literary personalities became a part of this exercise. The most important role that English played is, undoubtedly, through translation. It is only through a translated text, *Gitanjali*, that Indian literature received international attention and the inter-literary communication within India became easy and quick. English became the filter language and a clearing house. It is not a satisfactory way of negotiation between the Indian languages, to say the least, but it acted as a mediating language throughout the colonial period and in all probability will continue till conditions change and translators negotiate with the source language directly.

The European Orientalist engrossed with Sanskrit had very little interest in our medieval or modern literatures. Translations of Indian poets into English in this century received a great fillip from Rabindranath's rendering of Kabir in 1914. Very soon translations of medieval religious poetry began to appear in English which certainly made the Indian reader aware of a great treasure of literary heritage. Rabindranath translated a few poems of Vidyapati, songs of *Bauls* and of a very little known Hindi poet Jnandas Baghelkhandi—which are all included in *The Fugitive* (1921). *The Heritage of Indian Series* sponsored by the YMCA Publishing House in Calcutta brought out *Hymns of the Tamil Saivite Saints* (1921), J.S.M. Hooper's *Hymns of the Alwar* (1929), Macnicol's *Psalms of Marathi Saints* (1950), Edward Thompson's *Bengali Religious Lyrics* (1923) to mention a few. Indian writers also felt the necessity of translating their modern works into



English not only to draw the Western attention but also to make them known in different parts of India. Puran Singh translated Bhai Vir Singh's *Nargas: Songs of Sikh* (1924), Altaf Husain presented Iqbal's *Shikwah and Jawab-i-Shikwah* in 1943. The most distinguished Indian translator was Sri Aurobindo. His verse translations from the Sanskrit—*Vikramorvasie* (The Hero and the Nymph) is one of them—and the Bengali, which Srinivasa Iyengar describes as 'but the casual byproducts', 'of a literary career devoted in the main to other creative ends', are remarkable indeed. His verse translation of the song 'Vandemataram' and the unfinished *Ananda Math* are fine achievements for any translator as his renderings of Chittaranjan Das' *Sāgar Saṅgīt* (Songs of the Sea) wherein the poet and the translator are completely identified.

## CHAPTER 3

# Political Movements and Indian Writers

### I THE POWER OF PATRIOTISM

Patriotic writings as spontaneous expression of the people against a foreign domination began to emerge in the nineteenth century much before organized political movements towards the independence of the country. The patriotic songs and poems, novels and plays and various other forms of writings foregrounded two important features which gave the later national movements an ideological sustenance. The first feature is the recurrence of the theme of economic exploitations of the country by the foreigners. In the patriotic songs one notices an anticipation of the economic drain theory postulated by Naoroji and R.C. Dutt. Whether true or false, the very idea of the flight of wealth from the country caught the imagination of the people and strengthened the programmes of economic *swadeshi*. It explained and identified the reasons of poverty, prompted the middle class to look back to the past with a nostalgia for a golden age. The metaphor of the golden past and the identification of the foreign rulers with the villains of mythology are the recurrent features of the patriotic literature.

The other feature of the patriotic writing is the assertion of the Indian identity in terms of religion, language, myth and history. Patriotic writings grew almost spontaneously in different languages as the resistance of a community against the foreign rule. This idea of community of the Indian people surfaced independent of the construction of nation as a political category. Nationalism in the strict sense of the term as understood in Europe history was unknown to the Indians although the perception of the country, the mother land, an entity much larger than one's familiar geographical or cultural area, embraced the whole of India. The English-educated elite soon became engaged in the construction of the Indian nationality and gave it a new political signification. The patriotic writing was an essential instrument of this exercise.

Partha Chatterjee in a modified application of Gramsci's framework of 'three movements' in the understanding of Indian nationalism has broken up 'the presumed unity of nationalist thought into three stages or moments . . . the moments of departure, manoeuvre and arrival'.<sup>1</sup> Although



it is difficult to make such neat formulation in respect of the growth and development of genres and themes in the history of Indian literature one notices certain correspondence between the growth of literature and the stages of the national movement. To use the terminologies of Chatterjee, the 'moment of departure' was indeed an awareness of the 'essential' difference between the East and the West, the acceptance of the European excellence in materialistic achievement but also of Eastern superiority in spirituality. Quite often however, there was a call for a cultural synthesis. Nonetheless spirituality became the most crucial factor in the East-West discourse and consequently in the patriotic nationalistic writings that originated in the nineteenth century and continued in the twentieth. But it must be remembered that the question of the cultural synthesis hardly figured in the patriotic writings which tried to gloss the present plight of the country by projecting the glorious image of the past. In other words, even the material superiority of the West did not go unchallenged in the patriotic writings, particularly in the historical novels and plays and in poems and songs. In fact the concept of synthesis was often suspected as surrender to the West.<sup>2</sup>

What Chatterjee calls the moment of manoeuvre, 'it combines in one inseparable process elements of both 'war of movement' and 'war of position', the former is a frontal attack on the state and the latter a kind of political trench warfare. He illustrates it with a detailed analysis of Gandhi's *Hind Swaraj* and describes it as 'a crucial moment with many contradictory possibilities'.<sup>3</sup> In the third phase or the moment, 'the moment of arrival' the nationalist thought attains its fullest development resolving all earlier contradictions and divergences 'incorporating within the body of a unified discourse of every aspect and stage in the history of its formation'.<sup>4</sup>

It is possible to develop a similar argument in our literary history to achieve certain clear theoretical formulations leading to the understanding of the relationship between the ideological formations and aesthetic responses. But the literary history, the way we have been looking at it, can neither be adequately grappled by a chronological ordering of facts nor by treating the thematic and generic configurations into self-contained literary formations. The most important thing is their co-existence and at times their consanguinity.

The movement against the partition of Bengal in 1905 reintroduced, or strictly speaking, created the right moment for the adoption of the song *Vandemataram* written and published nearly a quarter century before. In the chronological sense the poem was twenty-five years old: in terms of political value it was a new poem. For the first time literature and political movement came close and exerted influencing one another. This was the period when the poets spoke in two voices, one of violent rhetoric of aggression inciting people to take to arms, the other of the eulogy of the



country, the mother, once resplendent in wealth, now in distress but promising a bright future. Patriotic writings in any literature are made of these stuff, and Indian literature is no exception. What the partition of Bengal did to the patriotic literature was not simply a momentum to its growth but—and that is more important—established a firm contact between literature and the political programme. Writing about the Marathi poet Govinda T. Darekar (1874–1956)—many of his poems were proscribed by the government—one critic observes, ‘most of the “nationalist” poetry was rather poor verse. And much of the poetry of the Ravikiran Mandal was mediocre. It was tepid and didactic in intent.’<sup>5</sup> This is more or less true of the nationalist poetry in general which is farther evidenced by the rapidity with which they have gone to oblivion soon after Independence. But these writings cannot be judged by aesthetic criterion alone nor their aesthetic quality can be appreciated by a set of political canons either. These poems were written for a specific purpose and whatever be the language of their expression they show a remarkable homogeneity. But so time-specific and events-bound are these texts that their analysis without a reference to them do not reveal their full potentiality and historic significance. S.C. Dvivedi<sup>6</sup> informs about Kanshi Ram (1882–1943), more well known as Pahari Gandhi, who took the vow of wearing black clothes till the country became free and was imprisoned several times for his participation in the freedom movement. He wrote several poems in his language, Pahari and gave a respectability to the language. Any aesthetic judgement without the historical role of these poems in the making of the language will be totally offensive because both in their modes of transmission and intentions these patriotic songs and poems differ radically from the writings by the educated middle class.

Freedom movement brought the literate and the illiterate closer by using the earlier modes of transmission of texts. Pandit Radha Vallabh Dikshit (b. 1911), a well known poet, used to recite his Hindi poem ‘Rāṣṭra Vāṇī, which was ‘listened’ to by people with rapt attention.’<sup>7</sup> We know of one Thakur Ganga Singh of Garwar Village of Balia, who was a famous *Hari Kathā* teller. He used to compose Bhajans full of revolutionary fervour, which were sung everywhere during the non-cooperation movement.<sup>8</sup> Mukunda Das (1878–1934), known as *Cāran*, travelled in different parts of Bengal with his troupe and enthralled the people with his powerful patriotic songs.

The direct correlation between the contemporary political actions and literature opened a new horizon of thematic possibilities before the poet. During the Swadeshi movement—as well as later—the patriotic nationalistic writings used history and myth quite extensively. From now onwards current activities became the substance of poetry and they even added a new meaning to the themes derived from history and myth. The present political actions, the suppression by the government and the resistance of



the people, the men and women involved in the political parties and programmes became important sources of the nationalistic writings. They also include the parodies, and satires and various journalistic writings criticizing the leaders and their programmes.

## II THE ADVENT OF GANDHI

The advent of Gandhi in Indian life, profound and pervasive in impact, spectacular and dramatic in form, must be considered as one of the most memorable phenomena in the history of Indian literature. He changed the style of political manoeuvring, gave a content to existing political programmes and transformed the Congress Party from a middle-class elitistic forum to a mass-based political organization. He mobilized the people, the rich and the poor, the urban and the rural and to some extent people belonging to different religions; and he was the first politician to realise the potentiality of the women in organising political agitations. He spoke the language that common man understood: not only did he use Indian languages extensively—he advocated for Hindustani as the 'national' language of the country—but he employed the myths and metaphors, symbols and idioms with such ingenuity and authority that he was accepted by the people all over the country as the 'Mahatma'.

In the literature of the nineteenth century there was a search for national heroes which every region tried to look for in their own history. Bankim Chandra constructed a historical Krishna, whom he projected as the ideal man but its appeal did not go beyond a small community. The valorization of Shivaji or Pratap, Chandra Gupta or Chanakya certainly served the purpose of projecting models of heroism and organizing power. But there was also an expectation, a waiting for the arrival of a new leader. It was not a desire for the revival or resurgence of the past but a vision of the future. That expectation and hope was fulfilled in the life of Gandhi, who by 1921 emerged as the greatest leader whom people greeted and welcomed with an unprecedented warmth and cordiality. He emerged as it were from the soil of India, appeared as the man whom Vivekananda addressed

Say, the ignorant Indian, the Pariah Indian is my brother. Thou, too, clad with but a rag around thy loins, proudly proclaim at the top of thy voice, 'the Indian is my brother, the Indian is my life'.<sup>9</sup>

His identification with the 'traditional' India was so complete that his life acquired a completely different dimension, and very soon like the medieval saints and social reformers he was apotheosized. As early as in 1908 *The Modern Review* reported the activities of Gandhi and his followers: 'All honours to those sturdy patriots. May we be able to follow their examples in thousands when the occasion comes.'<sup>10</sup> The history of freedom struggle

in India has vindicated this determination. The period between 1917 and 1947 belonged to Gandhi.

It is during this period people thousands in number would travel long distances to listen to him, wait long hours at railway stations or on high ways braving scorching sun or cold wind in the hope of catching a glimpse of the Mahatma, who fired the imagination of writers and entered into the folklore of the country. Not only was he adulated in the major literary languages and celebrated by all the greats including Tagore who called him the Mahatma, but songs and anecdotes about him were composed by anonymous poets in the rural dialects. The great moments of his life whether it is his courageous resistance against the South African government or his emergence in the Congress, his heroic struggles at Champaran, the launching of Satyagraha as well as its sudden withdrawal, the Dandi March, the long years in the prison, his epic journey to Noakhali and his assassination are all illuminating chapters of a great and complex life. When Satyendranath Datta wrote in 1921 in a verse on Gandhi that 'he is the source of thousand songs/his life is an epic incarnate' he echoed the voice of the whole country. Not that Gandhi was not opposed or criticized, condemned and attacked. Yet, he was, as it appeared to Bakha of Mulk Raj Anand 'a legend, tradition, an oracle'.

Gandhi became the theme of the new patriotic-nationalistic poetry that emerged after the advent of Gandhi in Indian politics.<sup>11</sup> Amongst the political leaders before him, Lokamanya Tilak is the only one who has been celebrated in Marathi and in some other languages. Subhas Chandra Bose and the Azad Hind Fauj also inspired a few writers in the mid-forties and later. But the case of Gandhi is unprecedented so far as the magnitude and the extent are concerned. Satyendranath Datta wrote in the beginning of 1921

Lo, harken to the uproar on the city street  
billowing, Gandhiji, Gandhiji.

Vallathol wrote a poem entitled 'Ente Gurunathan' which, though is a personal tribute to the leader, speaks out for the whole nation:

The wide, wide world, is all his home  
the grasses; plant and worms, Kinsmen  
his gains arise from sacrifice  
and glories from his lowliness  
in him the *yogis* live their life  
and thus my Master reigns supreme.<sup>12</sup>

Both these extracts, one commemorating a great moment of the upsurge of the people under the leadership of a great man, and the other eulogizing his nobility and catholicity, his moral principles and his realisation of the unity of life in all forms, indicate the nature of the content of the new



literature that grew around Gandhi. Important poets of this period concerned with the fate of the country and involved with the political activities—all responded to Gandhi. Whether he is Ambika Giri of Assam, or Radhamohan Gadanayak of Orissa, Vallathol and Sankara Kurup of Malayalam, Kazi Nazrul Islam of Bengal or Akbar Allahabadi of Urdu: it was one voice, a voice of welcome to a great leader. Namakkal Ramalingam, the Tamil poet, wrote a poem about Gandhi which became a marching song during the freedom movement.<sup>13</sup>

A war is coming without weapons, without blood, come and join.  
All who believe in the perpetuity of the Truth.

The noted Telugu poet Krishna Shastri wrote the famous inspiring lyric, 'Gandhi Yugam'. Basavaraju Appa Rao wrote a poem on Gandhi equating him with the prophets of religions:

A new Jesus Christ has incarnated  
By not hurting him, he melted his foe's arrogance  
Born a Hindu paigambar.<sup>14</sup>

### *Gandhi's Challenge to the West*

The other dimension of Gandhi's life that gave the new literature a distinctiveness is his challenge to the Western civilization and assertion of the dignity of the Asian values. In his seminal book *Hind Swaraj* Gandhi argued forcefully against the modern Western civilization. He talks of the rise and fall of all great civilizations and points out that 'India remains immovable and that is her glory'. Gandhi rejects all forms of technology. His comments on the necessity of the lawyers or doctors would be shocking to the modern man. According to him 'civilization is that mode of conduct which points out to man the path of duty. Performance of duty and observance of morality are convertible terms. To observe morality is to attain mastery over our mind and our passions'.<sup>15</sup> In his impassioned and clearly articulated denunciation of modern Western civilization Gandhi argues that the Indian ancestors always thought that machines were life-corroding and 'if we set out hearts after such things, we would become slaves and lose our moral fibre'.<sup>16</sup> He thinks 'those alone who have been affected by Western civilization have become enslaved' and believes in an interior of India 'that has yet been not polluted by the railways' or he would even argue that freedom of *Swaraj* is the freedom of mind: 'It is swaraj when we born to rule ourselves'.<sup>17</sup>

Not that the each and every step of Gandhi's arguments was endorsed by the people but the general faith in the innate core of Indian civilization and his critique against Western civilization, its mad pursuit for power and life-corroding competitiveness and its lust for immortality were also the themes of Indian poetry even before Gandhi appeared. Tagore has been talking about the inner quality of Indian civilization and its love for harmony

since the beginning of the century. Gandhi made it an essential part of his political action.

### *Akbar Allahabadi on Gandhi*

A poet like Akbar Allahabadi who died in 1921 before he could see Gandhi in his full glory wrote a book of poems, *Gāndhi Namā*, published posthumously. Akbar is normally believed to be a lover of the past and against the changes of modern times. Sadiq writes about him:

As viewed by him progress lies in inward perfection, and not in the acquisition of material things, or an increased control over the forces of nature, as is generally held. Essentials in the scale of life, he held, are always spirituals they alone are the touch-stone of progress. Hence when he is girding at schools, colleges, the Congress etc., he is trying to emphasize that progress does not consist in the exclusive pursuit of material ends, as his compatriots thought, but was largely moral and spiritual. Akbar was no nerveless ascetic driven by the glare of life into monastic shadows. In condemning his age, he deprecated the mad pursuit of wealth and power, unrestrained by moral considerations which, in his opinion, was undermining the life of the nation.<sup>18</sup>

Akbar Allahabadi's eulogy for Gandhi comes precisely from his attitude to modern civilization and the young Indians attraction towards it. He ridiculed the Congress politics of petition and oratory, and thought India could be free only by acquiring superior physical force. In one of his verses he wrote

Take note why the country is with Gandhi  
What are you but a stomach, what is he but a hand<sup>19</sup>

He realized what a powerful instrument passive resistance could be. He exclaims in joy

The torch of the East was running the risk of being extinguished by the  
storm of the West,  
We are assured of light because of Gandhi.<sup>20</sup>

### *Waiting for Gandhi*

Rarely have we seen in the history of any modern literature a person to be transformed into a myth the way Gandhi underwent the process. In 1902 Tagore who had no knowledge of Gandhi at that time, wrote

It appears that the advent of a *mahāpuruṣ* (a great man) is imminent amongst us. He will show us the way, he will make us feel proud of our heritage, and he will lead us to our desired goal.<sup>21</sup>

Seven years later Tagore creates the character of an ascetic-leader in his play *Prāyaścitta* (1909) who was indeed a proto-type of the man who will lead the country to non-violent civil disobedience movement twelve years later.<sup>22</sup> This character Dhananjay led the people against a tyrant forbidding



them to pay taxes. Let the following lines from the play speak for themselves.

- King* Taxes from Madanpur are due for the last two years. Tell me, are you going to pay the tax or not?
- Dhananjay* No. We won't—
- King* You won't! What audacity!
- Dhananjay* Because it is not yours.
- King* Not mine?
- Dhananjay* No. It belongs to God. We need it for our survival. How can I give it to you.
- King* So, *you* forbade them to pay taxes.
- Dhananjay* I did. They are ignorant, they don't understand, they want to pay out of fear. I tell them, 'Never do that. Give your life to Him who gave it you, not to the king. . . .'
- King* You have to suffer for this. I warn you.
- Dhananjay* I welcome it. Suffering is my destiny.

This character reappears in another play *Muktadhārā* (*The Freed Current*) written in January 1922 only a few weeks before the riot at Chauri Chaura. In this play<sup>23</sup> Dhananjay, a Baul, sings:

I shall sail across the *violent* sea  
through the raging terrors of storm  
braving the waves of fear  
in this frail boat of mine.

These could have been the words of Gandhi who withdrew the movement despite protests from all his colleagues. During the next ten years, Gandhi's apotheocization was complete. He became a symbol of moral force, working from a distance, almost like the invisible gods controlling and shaping the lives of hundreds of individuals. Tagore's Dhananjay makes a distinction between the dues to God and to the ruler. Gandhi while explaining the basic force of passive resistance writes

A man who has realized his manhood, who fears only God, will fear no one else. Man-made laws are not necessarily blinding on him. Even the Government does not expect any such thing from us. They do not say, 'You must do such and such thing', but they say: 'if you do not do it, we will punish you'. We are sunk so low that we fancy that it is our duty and our religion to do what the land lays down. If man will only realize that it is unmanly to obey laws that are unjust, no man's tyranny will enslave him.<sup>24</sup>

### *The Popular Image of Gandhi*

Gandhi was challenged, criticized and maligned from time to time by intellectuals and political parties, branded as a 'revivalist' and 'reactionary', traitor to the cause of the proletariat throughout his life and after his

death as well.<sup>25</sup> Yet Hiren Mukherji admits that the greatest contribution of Gandhi to Indian life is *abhay*, fearlessness, rather than the more celebrated notion of ahimsa or non-violence'.<sup>26</sup> Like Antigone, Gandhi stood steadfast and fearless in defence of his faith and his loyalty to Truth, which for him, was God. Several writers have used this theme, the power of his personality derived from truth. Raja Rao in his novel *Kanthapura* (1938) makes the impact of Gandhi, his power to create hundreds of 'Gandhis' throughout the country, its subject. Moorthy, 'our Moorthy' as the villagers call him, never met Gandhi but had a vision of the Mahatma addressing a meeting and he came into his brief contact which transformed him into a man of Gandhi. Villagers called him later: 'He is our Gandhi'. Whole passage is worth quoting, it being one of the most memorable in Indian literature, narrating the life-transferring experience of a common Indian villager.

And suddenly there was a clapping of hands and shoutings of *Vande Mataram*. *Gandhi Mahatma Ki Jai!* and he put forth his hands and cried 'Mahatma Gandhi Ki Jai!' And as there was fever and confusion about the Mahatma, he jumped on to the platform, slipped between this person and that, and fell at the feet of the Mahatma, saying, 'I am your slave'. The Mahatma lifted him up and, before them all, he said, 'What can I do for you, my son?' and Moorthy said, like Hanuman to Rama, 'Any command', and the Mahatma said, 'I give no commands save to seek Truth', and Moorthy said, 'I am ignorant, how can I seek Truth?' and the people around him were trying to hush him and to take him away, but the Mahatma said, 'You wear foreign cloth, my son'.—'It will go, Mahatmaji'.—'You perhaps go to foreign universities'.—'It will go Mahatmaji'.—'You can help your country by going and working among the dumb millions and villages'.—'So be it, Mahatmaji', and the Mahatma patted him on the back, and through that touch was revealed to him as the day is revealed to the night the sheathless being of his soul; and Moorthy drew away, and as it were with shut eyes groped his way through the crowd to the bank of the river. And he wandered about the fields and the lanes and the canals and when he came back to the college that evening, he threw his foreign clothes and his foreign books into the bon fire, and walked out, a Gandhi's man.

There is similar account in Mulk Raj Anand's *Untouchable* (1935) written three years later where the author narrates an incident in the life of an untouchable boy, Bakha. The boy going through the insults and humiliation from the morning—this is his every day life—suddenly finds a ray of hope in the actual 'presence', not in the 'vision', of Gandhi. Gandhi comes to address a meeting, the crowd becomes restive and Bakha forgets his abused physical identity. 'He was so much in a hurry that he did not even remember that he was an Untouchable, and actually touched a few people. . . .' Anand has described the emotional frenzy that breaks all barriers of caste and religion and Gandhi appears as an instrument of history changing the life of millions. It was people all around, all going to meet Gandhi.



And like Bakha they had not stopped to ask themselves why they were going, they were just going, the act of going, of walking, running, hurrying occupied them. . . .

It is as if the crowd had determined to crush everything, however ancient or beautiful, they lay in the way of their achievement of all that Gandhi stood for. It was as if they knew by an instinct surer than that of conscious knowledge, that the things of the old decadence must be destroyed in order to make room for those of the new.

It is not the writers who created the Gandhi myth but it is the people who constructed it and the writers in their turn used it effectively.<sup>27</sup>

### III THE GROWTH OF THE POLITICAL NOVEL

One of the most significant events of this period in terms of genology is the growth of the political novel in Indian languages. This new genre cannot be fully and adequately analysed within the framework of Western political novels which, as Speare points out, deals 'with the machinery of law-making or with a theory about public conduct . . . or exposition of the lives of personages who maintain government or of the forces which constitutes government.'<sup>28</sup> The Indian political novel, unlike other Indian literary genres, was directly related with the Indo-British interactions and the people's response to the British rule. The politics of a subject nation is understandably unidirectional i.e. to free itself from the foreign domination.

In the absence of a strong political organization and viable programmes in the nineteenth century there could hardly be any political novel in the modern sense of the term. The author's political aspirations were manifested only through their constructions of utopias, valorizing the past or visualizing the future. The Indian political novel, appeared in its embryonic form in the historical novel, *Ānanda Math* (1882) being the most powerful example. It is not only a construction of the past deliberately distorting the historical facts of the Sannyasi Rebellion which supplies the 'stoff' of the novel, but more a vision for future, providing a blue-print, as it were, for the revolutionary organizations to be born in the next century. It is totally irrelevant whether it was conceived as a 'political' novel or not. The idea of the secret organization, the identification of the country with divinity, assertion of patriotism as the highest form of religion and the song 'Vandemataram' the paeon of the revolutionaries—all were appropriated by different political parties in varying degrees later. In fact this work, though written in the nineteenth century and not acclaimed by critics for aesthetic excellence, became most influential in the twentieth century political history of the country.

#### *The Princely States*

At a different level the Malayalam novels *Parappuram* (1907) and *Udayapatham* (1905–09) by K. Narayana Kurukkal (1860–1946) can be also



treated as political novels though the author did not make any claim to that effect.<sup>29</sup> Both these novels, written in the last decade of the nineteenth century, had no direct reference to British, but are indictments of intrigues and nepotism of the Dewans of Travancore. The problems are extremely localised apparently without any pan-Indian relevance but the freedom movement in many parts of the country was constituted of regional issues directing people to rise against the tyranny of the rulers of the native state. Both Gandhi and Nehru realised that the overthrow of the domination of Indian princes was an essential part of the Indian struggle. Gandhi wrote in *Hind Swaraj*, which was published around the same time when Kurukkul's novels appeared in print, 'My patriotism does not teach me that I am to allow people to be crushed under the heel of Indian princes if only the English retire. If I have the power, I should resist the tyranny of Indian princes just as much as that of the English.'<sup>30</sup> And Nehru observes about the condition of the Indian states in the late twenties: 'We received courtesy and welcome everywhere, both from the people and the authorities, but behind the welcome I could sense the anxiety of the latter lest our visit might lead the people to think dangerously. Mysore and Travancore seemed to give some civil liberty and opportunities of political work at the time; in Hyderabad even this was wholly absent; and I felt, in spite of the courtesy surround us, stifled and suffocated.'<sup>31</sup>

There had been several works in various languages, particularly in Malayalam and Kannada, Telugu and Gujarati about the relationship between the rulers of the native states and the people, bringing out the ambivalence of the authors towards the Indian princes. Krishna Chaitanya points out that while C.V. Raman accepted the princely states, Kurukkal was profoundly dissatisfied with it. 'He looked forward to the integration of India and made the suggestion that if public opinion was mobilised to compel the native princes to become members of a body somewhat like the House of Lords and this body was conceded some advisory functions by the British rulers, integration could be affected even under the British. Behind the moderation of the suggestion was Kurukkal's desire to limit princely autocracy by some measure of public control. It is this autocracy which he attacked in his novels, though it was not the dynasty that came under fire but the courtiers and the corrupt officials'.<sup>32</sup>

The growth of political aspirations of different communities, linguistic, religious or even related to caste, also prompted growth of literature valorizing them or encouraging them to assert their identity. This also contributed partially to the larger body of patriotic nationalistic literature. It introduced a distinct note, often creating a discord in the total orchestration. The Punjabi novels of Bhai Vir Singh were directed to the growth of a new sense of glory for the Sikhs, and their identity as a well-knit community. The Assamese or the Oriya historical novels similarly helped



the growth of love and pride for the respective regions and cultures. The caste politics, however, which emerged as a significant power in South by 1917 with the formation of Justice Party, added a different dimension to the political scene and consequently to Indian literatures in some areas.

### *The Split between the Historical and the Political Novel*

The main factor that made the split between the historical and the political novel inevitable was the gradual dominance of the contemporary political milieu and consequently of the dominant role of political ideas. References to the 'actual', the facts which are part of the knowledge of the contemporary readers, created a reenactment of reality which was never experienced before in our literature. The perception of the fictionality was reduced to the minimum by the domination of contemporaneity. There were writings such as Hari Narayan Apte's incomplete and posthumously published novel *Ājac* (This Very Day, 1924) which opens with an animated discussions on the celebration of the Calcutta session of Indian Congress of 1901. Similar references to Congress political activities, particularly the split between the extremists and the moderates at the Surat Session of the Congress in various writings of the period indicate the signs of thematic changes which eventually create fissures in the existing frameworks of narration. The corpus of such writings however, was too small to be identified as a special category even around the time when the non-cooperation movement was in its full height. 'There were very few works', in Hindi, observes Malik, 'which depicted political realities', and he regrets that 'even after independence the Hindi writers have not been able to introduce works which could be called significant interpretations of existing political conditions'.<sup>33</sup> This is more or less true of several other languages. Before K.M. Munshi there was hardly any strong manifestation of political ideology of any kind in Gujarati novels. Munshi's *Svapna draṣṭā* (The Dreamer) published in 1924–25 is generally claimed as the first 'patently political novel' distinguished by its, as a critic puts it, 'utopian ambitions for the elevation of the nation to a new political awareness'.<sup>34</sup> Datta Appaji Tuyapurkar's *Maze Rāmāyana*, claimed as the first political novel in Marathi was published in 1927. The first political novel in Sindhi *Aṣṭvād* by Sevak Bhojraj, a work based on the author's political experience, appeared in 1932. S. Panaiappam Chettiyar's *Kantinati* (1926) and K.S. Venkataramani's *Desabhaktan Kundan* (1930) are the early political novels in Tamil. Premchand's *Maidan-i-Amal* (1932) is the first Hindi-Urdu political novel. One can safely conclude that the rise of the political novel coincided with the establishment of the leadership of Gandhi. Rabindranath's *Ghare Bāire* (1916), the work heralding the emergence of the political novel in India, stands in splendid isolation.



*Ghare Baire*

It is the story of Bimala, a sensitive woman married to Nikhil, an idealist aristocrat and her seduction by Sandip, a political activist, and a dear friend of her husband. At one level it is a story of husband-wife relationship challenging the notions of chastity and norms of the domesticity as distinct from the public life. It is also a drama of a psychological challenge for a woman lashed by the winds of change shattering the distinction between the private and the public world. But it is equally important as a critique of nationalism and the interface between means and ends in political activities with reference to a specific historical context. Tagore himself participated in the political agitation during the partition of Bengal which is the context as well as an integral part of the text. The novel was written ten years later—by then he had withdrawn from politics—and series of events have taken place changing his perception of nationalism, most important among these events being the establishment of the Muslim League in 1906 and gradual Muslim alienation from the national politics, the rise of terrorist-revolutionaries and the rise of nationalism in the West as a corollary to its doctrine of imperialism.

Tagore has portrayed Sandip, the political activist, who incites people with his flamboyance, as a villain, and Nikhil, apparently unheroic and unpatriotic as the hero. The heroine grows and matures through the conflicts within herself created by these contrasting characters and she finally discovers herself through a personal tragedy. Ashis Nandy in a fine study of the novel observes 'Bimala . . . is the link between the two forms of patriotism the men represent'. Not only is she the symbol for which Sandip and Nikhil fight, but her personality incorporates the contesting selves of two protagonists and becomes the battlefield on which the two forms of patriotism fight for supremacy. In this inner battle, 'Nikhil's form of patriotism eventually wins, but at enormous social and personal cost'.<sup>35</sup>

It is also important to note that this novel was written at a time when terrorism had attracted the young revolutionaries in Bengal and in different parts of the country. The bomb outrage at Muzzaffarpur leading to the capital punishment of Khudiram Bose in 1908, the arrest of the leaders of the Maniktolla factory including Aurobindo Ghosh, the death of Bagha Jatin at Balasore, the death of Madanlal Dhingra in a jail in England (1909) for killing Sir John Curzon Wily; Rasbehari Bose's flight to Japan in disguise (1915), the Lahore conspiracy case (1915)—to mention some of the dramatic events in the history of violent struggle for Indian freedom made a deep impact on the people. Tagore condemns violence in no uncertain terms although he admires the selfless love of these youngmen for their country. The character of Amulya, a young follower of Sandip, the unscrupulous demagogue patriot, who is killed in the Hindu-Muslim riot, is a fine example of Tagore's admiration and exaltation of the spirit of self-



sacrifice. The eloquent tribute to the revolutionaries comes through the passionate words of the heroine of *Ghare Baire*, who is finally identified with the country, the mother.

I salute you my child, you are pure, you are beautiful, you are heroic, you are fearless, I salute you.

In a scathing review Georg Lukács described this novel as 'Gandhi Novel' assuming that Sandip, the 'patriot leader' was portrayed as a 'contemptible caricature of Gandhi'.<sup>36</sup> Apart from the fact that Gandhi was not at all a participant in the political movements to which the fiction refers Gandhi would have been horrified at the thought of being identified with Sandip. 'Sandip is', points out Nandy, 'if anything, anti-Gandhi, and a criticism of him is oblique defence of Gandhian politics before such a politics had taken shape, besides being a bitter criticism of sectarian Hindu nationalism which at the time was a powerful component of Indian anti-imperialism.'<sup>37</sup>

#### IV THE NEW HEROES

##### *Gandhi as Hero*

Gandhi was the cause of a shift in Indian literature. The shift was from abstract to concrete, from emotion to thought, from dream to action. The emotional fervour that pervaded the earlier poetry was not totally replaced but was tempered by the zeal for the propagation of ideals such as rural upliftment, eradication of untouchability, *Khādi* and *Charkhā*, women's liberation, and of course *ahimsā*—all components of the Gandhian ideology. The character that dominated Indian literature, in poetry, novel, short stories, drama and biographies in varying degrees, was Gandhi. To give an example of the extent of this domination, Sanskrit, the least politicized of all Indian literatures, can be chosen. There were large number of works in which Gandhi was projected as the 'hero', probably first time in any Indian literature. Kshama Rao<sup>38</sup> wrote a two-volume poetical works, *Satyāgraha Gītā* (I, 1932; II, 1944). Mathura Prasad Dikshit wrote a play *Bhārata-Vijaya* (1937) its theme being Gandhi's victory in throwing the British out of India, Baliya Raja Varma wrote another poem *Gāndhī jaya ghoṣaṇā* (1940) and Indra Vidyavachaspati wrote a prose defence of Gandhi's philosophy in his *Gāndhīgītā* (1946). Pandit Satya Deo, an activist who was arrested in 1939, wrote *Satyāgraha Nīti Kāryam* during his imprisonment. It was published twenty-years later.

##### *The Gandhian Hero*

The Gandhian hero, on the other hand, first appears in Venkataramani's *Murugan The Tiller* (1927) which is thematically connected with the Gandhian ideals of rural reconstruction. Kandan of *Kandan The Patriot* (1932) is like



Raja Rao's Murthi or Dhodai of Satinath Bhaduri's magnificent narrative *Dhodāi Carit Mānas* (1950–51) or Vamandas of Renu's *Maila Āñcal* (1956). As implied by Raja Rao but openly expressed by Venkataramani the message of his novel is

Men like Gandhiji, instead of being a world phenomenon to be worshipped like the sun, must grow on every hedge like black-berries. At least every cottage must have one Gandhiji working for its renovation till it is restored to healthy life and needs no Gandhiji for a trumpet call to pure self-less public work.<sup>39</sup>

The Gandhian protagonists slowly began to dominate the twentieth century novel. They appear in the novels of Assamese writer Daiva Chandra Talukdar or in the novels of V.S. Khandekar—*Kāñcan-mṛg* (1931) or *Don Dhruva* (1934) to mention two of his major novels, and Sane Guruji's writings. Like Murthy of Raja Rao and Kandan of Venkataramani, the protagonist of Kalindi Charan Panigrahi's novel *Māṭir Mañiṣa* is also a mini-Gandhi. The proto-type also appeared in the novels of Tarashankar Bandyopadhyay and the great Telugu writer Vishvanatha Satyanarayana's long narrative *Veyipadagalu* (1934) and in several novels of Premchand.

### *The Militant Hero*

But the political novel was not just a corollary of the Gandhian politics: it evolved out of the complexities of the political situation. Indian writers tried to appropriate the legends and myths, as well histories of uprisings into their narratives of patriotism. The valorization of several 'historical' and 'mythological' heroes is only an evidence of this process of appropriation. The heroes represent several other trends resistant to Gandhian philosophy. V.M. Joshi, for example, who opposes violence and all extremism, examines Gandhism quite rigorously in his *Indū Kāle Va Saralā Bole* (1934). The protagonist Vinayakrao does not approve of Gandhi's eccentricities and reveals the tension that the Maharashtrian youth experienced between Tilak's pragmatism and Gandhi's sense of morality. Hasrat Mohani, to give another example, a remarkable personality of the period, a poet and politician, a nationalist and visionary,<sup>40</sup> who moved the resolution of complete Independence at the Ahmedabad Congress in 1921 wrote a ghazal (composed in Italy in 1939) 'why should we like Gandhi sitting at the spinning wheel? Like Lenin, why should we not shake the world'.<sup>41</sup> He admired Tilak, despite his militant Hindu ideas, Aurobindo and Subhash Chandra Bose and rejected the doctrine of *Ahiṃsā*, about which he wrote in his *Kulliyat* 'What is called *Ahiṃsā* was in principle suicide; no matter who has told them to, the people would never have acted upon it'.<sup>42</sup> The Marathi novels *Parāgandā* (1926) and *Āśāvādī* (1927) by S.V. Ketkar present the political ideology of the revolutionaries. *Āśāvādī* is a criticism of Gandhian politics, as well as the political leaders, including the followers of Tilak. Many people thought, wrongly though, that both Gandhi and



Swami Shraddhanand were ridiculed in the character of the Sannyasi Brahmagiri who finally burns his robe. His comments against the followers of Tilak were so sarcastic that *Kesari* ridiculed Ketkar as a man bitten by dog. The locale of *Parāganda* which means (political) absconds' is the USA. The novel was written by Ketkar during his stay at the USA where he was studying sociology. This book is more of sociological nature and not much to do with the political questions of the time except that it raises the issue of the Indian nationhood. He deplores the existing behaviour of Indians, of his caste and regional identity: *mī brāhman āhe, mī kāyasthā āhe, mī marāṭhā āhe* (I am a Brahmin, I am a Kayastha, I am a Maratha) and wants the sense of Indianness to be inculcated among his readers, who will claim: *Mī Hindī āhe, bhāratiya āhe*.

V.D. Savarkar's *Kāle Pāṇi* (1927)—though not a political novel but a record of his experiences of imprisonment and the life in the Andamans also introduced a different note in the atmosphere of Gandhian politics. Datto Vaman Tuljapurkar's *Māze Rāmāyan* (1927) which is often considered as the first political novel in Marathi, presents the history of the social and political upheavals beginning from 1857 to 1920 through an autobiographical narration of the protagonists Usha Despande. The novel *Muktāmā* (1933) by G.T. Madkholkar, also claimed as the first political novel in Marathi,<sup>43</sup> introduced discussions of political ideologies at length, created different types of political characters, both men and women, revolutionaries and ministers, members of secret organisations and party workers. He also caricatured several known political workers of his time some of whom naturally threatened him for defamation. The most conspicuous feature is its inclusion of 'communist activism and revolutionary politics'.<sup>44</sup> Apte observes, 'Madkholkar's political philosophy, as depicted in all his political novels reveals a somewhat romantic view of communism and socialism. He also seems fascinated by armed revolution. In that respect, Madholkar appears to be a representative of the anti-Gandhi political attitude in Maharashtra.'

### *The Revolutionary Hero*

Sarat Chandra though actively involved in Congress politics—he was the president of the Congress Committee of Howrah district—wrote *Pathar Dābī* (The Right of Way, 1926), an extremely provocative political novel eulogizing the revolutionary terrorism. The book was proscribed almost immediately. The novel based on experiences and information that Sarat Chandra had about the revolutionaries abroad, particularly in Burma, Singapore and few other places in the Far East, narrates an exciting story of secret political activities and indictment of the British Raj. The hero Sabyasachi, an extraordinary person in every way, with his firm belief in the violence as the most important instrument of political battle and his strong condemnation of the British rule, is presented as an anti-Gandhi



hero. He is endowed with all the virtues, courage and sacrifice, determination and power tenderness and sense of humour.

Sabyasachi, almost a superman, is the apotheosis of the Indian revolutionary movement; in him has merged the memories of a grateful nation of the courage and dedication, sacrifice and heroism of all the 'terrorists' that preceded and followed the creation of Sarat Chandra.<sup>45</sup> The voices of the millions have merged in the highly emotional tribute that the heroine of the novel pays to Sabyasachi at a time when all routes of his escape have been blocked by the British Police. 'You have offered everything to the country: how can these boats carry you. You must swim across the mighty rivers. These highways are prohibited for you, you have to find your way across the mountains. It is for you the chains were first made, and the prisons were built—such is your glory. Can anyone ignore you? They are all waiting for your arrival—these numerous guards! this multitude of soldiers. You are the herald of the path of freedom; the royal rebel of the subjugated nation, we salute you again and again.' It is not that this novel does not accommodate a critique of violence. Bharati, the heroine of the narrative, argues with the leader 'I cannot accept the position that terrorism is the only way and that the mankind has exhausted the search for other ways. The assertion that the good of man can be attained only through the ruin of another cannot be the highest truth, under any circumstances. Violence will breed more violence and it will produce a never ending chain.'

As if to protest against Sarat Chandra's inflammatory narrative and particularly his adulation of the revolutionary hero Rabindranath Tagore came out with his *Cār Adhyāy* (1934), a denunciation of terrorism. 'The setting is the underground revolutionary movement in Bengal. Against its heroism and its terrorism', writes Kripalani, 'is depicted the frustration of love and the gradual debasement of human values'.<sup>46</sup> The novel generated a storm of controversy and the author was severely condemned. But despite the wide difference in the conception of the revolutionary hero between Sarat Chandra and Tagore, Bharati's political philosophy, as Nandy rightly points out, finds voice and her moral anxieties take concrete shape in *Cār Adhyāy's* Ela.<sup>47</sup>

Unlike *Pather Dābī* which has a wide and spacious locale and peopled by numerous characters drawn from different parts of the country and interwoven with various subplots and episodes, moods and attitudes, *Cār Adhyāy* is a simple and unidirectional narrative around three characters, Indranath, the leader, Atin and Ela both recruits to the group and desperately in love with one another. Indranath does not share Sabyasachi's tenderness but his cool and dispassionate temper which had made him almost an inhuman machine. Atin grows into a competent revolutionary but in the process gets partly dehumanized. Ela, who makes Atin aware of the value of love and individuality, becomes an obstacle for the secret organization. Atin is asked to eliminate her. The story ends in the death of Ela,



which she accepts. It is a death from which there was no escape for her, and also it gave her the most passionate and erotic moments of her life to be crushed by the menacing god of nationalism which Tagore has denounced in *Ghare Baire*, and in his lectures *Nationalism* (1917).

### *Gandhian Protagonists Dominate*

Despite Tagore's dissent, the public enchantment for the revolutionary hero was as intense as was its admiration for the Gandhian protagonists. Only one distinction must be made about these two heroes so far as their historicity is concerned. The revolutionary hero, even when he was constructed on the basis of specific historical activities, acquired a symbolic dimension: it was not just an individual but many martyrs rolled into one: he represented not only the modern Indian hero but carried in him the memories of all heroes of the past and even of Europe with whom the Indian reader was familiar. The Gandhian hero on the other hand had one point of reference: one historical personality with many dimensions. He appears at times as a rural reformer, or as a social worker, at times as a teacher, with a political commitment or as a village singer, but their Gandhian character is always unmistakable. As Gandhi's political programmes had their social corollaries, eradication of untouchability, rural reorganization, *Khādi* and *Charkhā* etc. the Gandhian protagonist was not necessarily involved in active political work but identifiable by his moral commitments and religiosity as it can be seen in the noted Telugu novel *Mālapalli*, which will be discussed later.

### *Premchand*

There are many contradictions in *Mālapalli*, some of them quite glaring and deep seated, but natural at a time which can be identified as the 'moment of manoeuvre'. This can be further illustrated from the life and works of Premchand, the great Hindi novelist who was deeply influenced by Gandhi. Premchand, like Lakshminarayan, the author of *Mālapalli* had responded to several ideas and thoughts beginning from Arya Samaj to Tilak and Vivekananda and Tolstoy and Bhagat Singh. It was indeed a long progression of ideas which did not terminate at Gandhism but continued to be active. 'He had come as close to being a Marxist as one could without an open avowal', observes Harish Trivedi, 'while others believe that many of his best works of fiction from the same final period are overcast with a resigned passivity which would have been unthinkable in the idealistic and broadly Gandhian Premchand of earlier years.'<sup>48</sup>

Like his fellow writers, Dvijendranath Thakur, Akbar Allahabadi and Vallathol, Premchand realized the significance of Gandhi's advent in Indian politics—'utterly different from the usual arm chair politicians; Gandhi interpreted politics to be a mode of serving the people'—as his



biographer points out.<sup>49</sup> Premchand's character Bala Ji in *Jalwa-e-Isar* (1912, Hindi, *Vardān*) represents Premchand's idealism. Amrit Rai writes: 'Bala Ji was Vivekananda. Bala Ji was Tilak. Bala Ji was Gandhi. With the change of times his image changed too, though the substance remained very much the same.'<sup>50</sup>

Premchand's attraction towards Gandhi was natural. He discovered in Gandhi an India which he knew intimately. He too shared Gandhi's admiration for Tolstoy—he translated his stories—but it is his rootedness to the soil, to the life of the peasant that brought him close to Gandhi. He admired Gandhi in whom he saw the man of action. In his story 'pañc Parmeśvar' he puts the village *panchayat* at its very centre. The inspiration of the story was no political movement. It came from his understanding of the historical reality of the Indian village. Without knowing Gandhi, he approaches, towards him, both being rooted to the soil, both appreciate the power of the indigenous organization.

However, Gandhi, the historical person made a tremendous influence upon him, as he did to Raja Rao, Tarashankar or Satinath Bhaduri. Premchand listened to Gandhi for the first time at Gorakhpur in February 1921. His biographer relates:

When he got back home (his mind was full of what Gandhi had said. Every thing he had said was entirely in accord with Premchand's own view, and while there was nothing in it that was really new, it struck him now with a freshness and with a new force. The slender thread of indecision on which his government job had hung for so long now seemed to be severed.<sup>51</sup>

Gandhi changed the course of Premchand's life, affecting his thought and vision, as no one else did before. And this is clearly manifested in his writings in the twenties, most conspicuous of them being *Raṅgbhūmi* (1925: *Caugan-e-Hasti*). One critic<sup>52</sup> enumerates some of the issues that engaged Premchand throughout his life: the miseries of the people, peaceful protests against injustice, 'a change of heart' in the exploiters, idealist characters giving away their land to the tilling farmers. Premshankar, of *Premāśram* (1921, *Gosha-e-Āfryat*), originally converted to revolutionary ideology escaped to the USA, eventually returned home as a *satyagrahi*. This transformation of role, however, continued to be a feature of the Indian political novel in general. The peasants of Lakhanpur in *Premāśram* change their path from violence to non-violence and Prem Shankar, like the landlord's son of *Mālapalli*, declares that 'the land belongs to tiller'. The most significant character showing the Gandhian impact is of course the blind beggar Surdas in *Raṅgbhūmi*. He is 'an ideal Satyagrahi', points out Amrit Rai, 'not merely in the limited political sense but in the wider context of all the aspects of life. Simple, meek but fearless and truth-loving. Surdas can be 'identified in his quotidian aspect with Premchand, and in his



sublimar aspect with Gandhi'.<sup>53</sup> He embodies a protest against the process of industrialization of Pandepur threatening the indigenous socio-economic institution of the village. This is an anxiety which kept several Indian authors engaged, most memorable of whom is Tarashankar Bandyopadhyay. Whatever criticism one may offer to the Gandhian attitude to industrialization and the traditional village economy—and consequently of Premchand's own responses to the changing contours of the economic life of Indian villages—Surdas, the Gandhian proto-type, has been created with utmost care and thought. Surdas passes through several critical moments in his life before he emerges as, and acquires the dimension of, a leader of the people. In each of those critical moments—each of them as it were, his experiments with truth—whether his opposition of the sale of his fallow land forcibly taken away from him, or his fight for the cause of the harassed wife of his neighbour. In each case Surdas stands firm and wins a moral victory. Slowly he reaches the full height at the moment before his death when he declares 'Alone, I might have shown our masters how one poor blind man is sufficient to repulse a whole army, to spike the mouth of a canon and to blunt the edge of a sword! I had wanted to fight this battle on the strength of my right of conduct. . . .'<sup>54</sup>

#### V FRUSTRATION AND HOPE

##### *Jallianwala Bagh*

One of the incidents that shook the nation was the Jallianwala Bagh massacre on 13 April 1919, the day when General Dyer fired 1600 rounds of ammunition into the unarmed crowd who had no means of exist, killing according to official estimates, 379 persons and 1200 wounded. Rabindranath Tagore renounced knighthood as a protest against the barbarity of the British administration. His letter to the Viceroy, Lord Chelmsford written on the night of 29 May—the news of this calamity did not reach him immediately because of the strict censorship on the press—is the expression of agony and anger of every Indian at that time.

The very least I can do for my country is to take all consequences upon myself in giving voice to the protest of the millions of my countrymen, surprised into a dumb anguish of terror. The time has come when badges of honour make our shame glaring in the incongruous context of humiliation, and I for my part wish to stand, shorn of all special distinctions, by the side of those of my countrymen who for their so-called insignificance are liable to suffer a degradation not fit for human beings.

The incident prompted Iqbal to compose a *Qat'ah* (a quatrain) 'To every visitor the dust-particles of this garden declare / Baware of the teaching of the times / The seed (of freedom) here was sown with martyr's blood / Which you must now nurture with your tears: /<sup>55</sup>



### October Revolution

The October Revolution of 1917 made a great impression on Indian authors many of whom were neither communists nor particularly interested in the doctrines of Communism. But the revolution leading to the creation of a socialist state for the first time in history was welcomed. The immediate response to the Russian Revolution came from Subramania Bharati who hailed the 'new age'. It was followed by Iqbal, Aziz Lakhnavi and Hasrat Mohini in Urdu and Kazi Nazrul Islam in Bengali. But its impact became more and more deep and pervasive with the passage of time.<sup>56</sup> It became a new symbol and source of new hope for the Indian poets.

An important trend that began with it or coincided with it was the growth of the communist movement in India. Manabendra Nath Roy (1887–1953), the great revolutionary and thinker, who met Borodin in Mexico founded a Communist Party in 1919. Several Indian revolutionaries were members of the Second Congress of the Communist International. The revolutionaries, most of whom were abroad, were the first to respond to Communism. 'By the end of 1922 through emissaries like Nalini Gupta (an exterrorist) and Shaukat Usmani (who had been a *muhajir*)', writes Sumit Sarkar, 'Roy had been able to establish some tenuous and often-intercepted secret links with embryonic Communist groups which had emerged from out of the non-cooperation and Khilafat experience in Bombay (S.A. Dange), Calcutta (Muzaffar Ahmad), Madras (Singaravelu) and Lahore (Ghulam Hussain).'<sup>57</sup>

The doctrines of Marxism and their various implications appeared first in journals and pamphlets published by the activists who began to consolidate from the third decade of the century. The first significant literary work on Marxism appeared in Malayalam. It was a biography of Karl Marx by Ramakrishna Pillai (1878–1916) published in 1912 which is the first Indian critique on the German philosopher who along with Sigmund Freud was going to exert tremendous influence on Indian literature and thought-pattern for next four or five decades. A.S. Dange wrote a book entitled *Gandhi Versus Lenin* in 1919. In 1922 he started *Socialist*, an English Weekly. In 1921 Phani Ghosh, a political worker, published a Bengali booklet, *Lenin* in which he compared the Russian leader with Gandhi and observed that 'on the whole the aims of Gandhi and Lenin are the same—to uproot all injustice from society, especially to end the poverty of the oppressed masses, and to utterly destroy the oppressors'.<sup>58</sup> First biography of Lenin in Kannada by Veerappa came in 1923. Around this time appeared the *Inquilab* (1922), a Urdu weekly from Lahore edited by Ghulam Hussain; Punjabi magazine *Kirti* edited by Santokh Singh of Ghadr reputation, and the Urdu magazine *Mahnat Kar* edited by Mir Abdul Majid from Lahore.

The First Indian Communist Conference met in Kanpur in 1925. The Labour Swaraj Party was also formed that year. It brought out a weekly



magazine entitled *Lāṅgal* (The Plough). Rabindranath wrote a couplet at the request of Nazrul Islam which was printed on its cover. It was short-lived journal and was soon replaced by *Gaṇabāṇī* (from August 1926), meaning 'People's Voice'. Both Muzaffar Ahmad and the poet Kazi Nazrul Islam were actively associated with both of them. Bengali translations of the Communist Manifesto and R.P. Dutt's *India Today* were published here. A Marathi journal *Krānti* (1927) was published by the *Workers and Peasants Party*. Even Sanskrit was used for the propagation of communism: Rahul Sankrityayan wrote an essay on Communism in 1922. The Communist Manifesto was translated into Bengali by Saumendranath Tagore, grandson of Dvijendranath Tagore, in 1927–28. Jethmal Parsram Gulrajani, the Sindhi short-story writer, described Lenin in an article (1924) 'the avatar of the destruction of capitalism'. He wrote a book on Communism under the title *Sāmyavād* (1927) explaining the tenets of this new political philosophy. Tagore visited Russia in 1930 and his travelogue in the epistolary form, *Rāśiyār Ciṭhi* (Letters from Russia)<sup>59</sup> was published that year. He wrote very enthusiastically about the Russian achievement though Tagore certainly was not an admirer of Marxism. He wrote 'their message of Revolution is true for all the world. Here is a people on earth today, who put the interest of all mankind above their own'. Despite his very warm praises, Tagore was also very seriously critical about the menaces of totalitarianism and the suppression of individual freedom. The Indian Communists ignored those comments and the Russian translation of the book carefully expunged them.

### *Sarfaroshi Kī Tamannā*

The major events that made deep impression on the Indian writers in particular and the people in general, after the suspension of the non-cooperation movement and the failure of the Khilafat were the Bardoloi movement of 1927 led by Sardar Vallabhbhai Patel and the resolution of the complete independence by Jawaharlal Nehru on the mid-night of 31 December 1929. A year before that in September 1928 a new group, called *Hindustan Socialist Republican Army* was founded by Bhagat Singh and his associates. These members were involved in several terrorist and heroic activities. Four revolutionaries, including Ram Prasad Bismil, were hanged because of their involvement in the Kakori conspiracy case (1925). Bismil went upto the gallows with the famous popular song *Sarfaroshi kī tamannā ab hamāre dil me hai / dekhnā hai zor kitnā bāju-e-qātil me hai* (Keen is our desire to lay down our lives / We will see how much strength in murderer's arms). They, as well as other revolutionaries elsewhere, were the immediate source of inspiration for this group as well. Bhagat Singh however, during his stay in jail while waiting for the execution for the murder of S.P. Saundars, studied Marxism. His essay *Why I am an Atheist* is a remarkable piece recording his faith and hope on men rather on the



divine dispensation. Several of his friends were attracted towards Marxism, one of them was Ajay Ghosh who became the General Secretary of the Communist Party of India. In fact not only did imprisonment give leisure to many political leaders to use their pen more effectively—there has been a substantial 'prison' literature in various Indian languages—but also opportunity to read and interact with other inmates and thus to get exposed to new ideas. Several Indian writers, including Tarashankar had their first exposure to Marxism in jail. U.M. Manier writes that several poets of Gujarat who were followers of Gandhi, went to jail but 'came out of them as miniature Marxists and began writing poetry with pronounced Marxist leaning'.<sup>60</sup> Umashankar Joshi spent some time in Visapur Jail in Maharashtra where he came in contact with several Marxists.

Jatin Das, another hero of the Republican army died in jail in 1929 on the 64th day of hunger strike. An unprecedented rousing farewell was given to the martyr by the huge procession in Calcutta and Nazrul Islam immortalized the moment in a moving poem. Bhagat Singh, the bravest amongst the braves, who was hanged to death on 23 March 1931, at Lahore Jail, along with Sivram Rajguru and Sukhdev, gave a new inspiration to the people and became a new and radiant symbol of courage and sacrifice and an inspiring part of the folklore of Indian struggle for Independence.<sup>61</sup>

It was around this time the government came heavily upon the labour leaders during their agitation of the Bombay Textile Workers in 1929. Several leaders were arrested, some of them of communists, and tried. This known as the Meerut Conspiracy case continued for several years and several leaders were given heavy jail sentences.

A new phase of mass movement was initiated by Gandhi in March 1930 with his historic Dandi March (12 March–6 April) from the Sabarmati Ashram to the Arabian Sea beach passing through the villages and towns of Gujarat. The 'long march' of Indian struggle has been immortalized by Nandalal Bose in his famous painting of Gandhi, the frail but firm old man with his stick, and later sculpted by Debiprasad Ray Chaudhuri. By mid-May all the leaders, Patel and Nehru and Gandhi, were in jail. The country was seething with anger and her wrath against the foreign rule was expressed not in Gandhian way alone. In Chittagong, a group of revolutionaries, under the leadership of the legendary Surya Sen (or Māśṭārdā), took over the local armoury and fought a pitched battle unto death on Jalalabad hills on 22 April. On 23 April there was a massive upsurge in Peshawar following the arrest of Abdul Ghaffar Khan. Large number of people were killed in police firing and for several days authorities unleashed a reign of terror. One significant event during the uprising of the Pathan Satyagrahis is the refusal by the Garwali soldiers to fire on the Satyagrahis. Thakur Chandra Singh, the leader of the Garwali soldiers, was tried in a military court and sentenced to death. For a few days British rule ended in Peshawar. And in the first week of May, people from Sholapur swelled in number in



response to the news of the arrest of Gandhi, and became furious and violent. They burnt liquor shops and attacked government offices and police posts and railway stations. Army took over and order was restored not before ten violent days.

The rebellious mood shimmering within the country flared up from time to time inviting more and more repression. In 1931, for example, there was a police-firing inside Hijli Jail that killed two prisoners and several others got injured. Tagore, then in his seventies addressed a public meeting in protest against the police brutalities. There was no Indian writer who was not politically involved at this time.

The Indian writing is so intricately involved and inter-woven with the political activities of different groups and sub-groups and with different ideals of social justice and state organization that its meaning and significance, we repeat, are revealed only with the reference to its historical role. The political history is not simply a context to these writings: that is the part of the texts themselves.

### *The Communist Hero*

Although the Gandhian hero dominated throughout the period, and continued to appear in Indian literature even long after Independence (e.g. the teacher in the story *Jal*, (1981) by the radical leftist writer Mahashweta Devi), it is possible, with some risk of simplification, to hint at a chronological growth of the heroes of the political novel—from terrorism to Gandhism and from Gandhism to Communism. Several novels of Gopal Halder, particularly, his famous trilogy, *Ekadā* (1939), *Anyadin* (1950) and *Ār Ekdin* (1951) admired for their intellectual content and sophisticated technique, as well as *Dādā Kamred* (1941), a novel written by the noted Hindi writer Yashpal are fine examples of this. Here one notices how an idealist youngman, being alienated from the terrorists verges towards Gandhism, and then after his disillusionment with the Congress finally accepts Communism. The development of the hero, however, cannot be traced in linearity but quite often, as expected in literary history, is complicated and a part of a net of various tendencies co-existing side by side. The conflict between Gandhism and Marxism which became crucial since the 1940's in Indian politics began to affect Indian literature as well.

Tarashankar wrote in his autobiography *Āmār Sāhitya Jīban* (1954) that he had never read any book on Marxism but his direct experience of travel in the villages made him realise that the time for a change is imminent. 'Undoubtedly', he writes, 'the Russian revolution heralds that day'. He continues, 'for that (realisation) I did not have to study Marxism. I came to know about it through various essays published in different magazines. I found a truth in them which has strong claims to be integrated with Indian wisdom. That truth is the power of economic system regulating the indi-

vidual, and the society and the state. . . . But I have never been able to accept its uncompromising materialism.'<sup>62</sup>

There is an interesting reference to Marx in his novel *Kālīndī* (1940) which is worth-quoting if only because it is an evidence how Tarashankar himself tries to integrate Marx with Indian traditions. Ahindra, the protagonist of the novel, was reading a book, when Suniti, mother of Ahindra, enters.

He tucked a long slip of paper into his book and set it down on the table. 'I'm coming, mother'. He paused 'This book's so interesting, it's difficult to put it down'.

'What is it, dear?'

'It's a book written by one of the world's most intelligent men, mother. He's a German, his name is Karl Marx. He's like a very wise saint. He described the contrast between the poor and the rich—the infinite number of men who are wretched and the handful who live in luxury, the bestial struggling of mankind for territory and wealth—he determines the reasons for this and proposes the means to put an end to it.'

Suniti gazed in wonder at her son. The struggling for worldly wealth, the vicious rivalry between men, a way of preventing the poverty of most of mankind! A moment later, again crest-fallen, she asked, 'But if there's a way, why don't men take it, Ahi?'

'He smiled.' Because standing in the way are the Zamindars and the wealthy, mama. People like us . . . our privileged position, this palatial house, the vast fields—all this ease and affluence cannot remain, mother. We are the ones who cause the struggle over the land. It is we who have robbed the innocent, common man of his property and his wealth and reduced him to misery. . . .'<sup>63</sup>

In the same novel Tarashankar refers to 'the existence of a movement of young people professing socialism' inspired by Russian example, and the house-searches and arrests in Uttar Pradesh. The protagonist also speaks to his wife about 'Lenin's wife and the women of the revolutionary period in Russia'.<sup>64</sup> Tarashankar's novel represents the trend of a romantic attraction towards Marxism, without going into its more fundamental canons.

The first major Indian writer to respond to Marxism and socialism as an alternative to Gandhian politics was Premchand. He was a keen observer of the international politics which made him also a scathing critic of capitalism. He wrote:

To hope that the capitalists will desist from exploiting the helpless condition of the peasants is like expecting a dog to stand watch over a piece of meat.<sup>65</sup>

Amrit Rai observes, 'this bears but little resemblance to Gandhian philosophy'. In his most talked-about story *Kafan* (The Shroud) the narratorial voice speaks with suppressed sarcasm about the lethargic father and the son:

In a society where the condition of people who toiled day and night was not much better than theirs and where, on the other hand, those who knew how to profit from



the weaknesses of the peasants were infinitely richer, it's no wonder they felt like this. We could even say that Ghisu was much smarter than the peasants and instead of being one of the horde of empty-headed toilers he'd found a place for himself in the desired putable society of idle gossipers.<sup>66</sup>

The novel *Godān* (1936), published in the year of his death Premchand makes his position very clear. P.C. Joshi in an erudite analysis writes, 'the earlier novels (i.e. *Karambhūmi* and *Premāśram* in particular) reflect and typify the compromise effected by Premchand between the demands of literary sensibility on the one hand and the compulsions of adherence to a Gandhian outlook on the other. In his fully mature novel, *Godān* Premchand's heightened literary sensibility is able to shake off the constraints of the Gandhian social outlook and captures all the major contradictions of the village life'.<sup>67</sup>

Last two important writings of Premchand, the essay entitled *Mahājani Sabhyatā*, and the unfinished novel *Maṅgal Sūtra*, are evidences of his complete and final break with Gandhi. In this essay, now a classic, written three weeks before his death, Premchand welcomes the rise of a new society in Soviet Russia. 'Where there is inequality based on wealth owned by one man or another all the views of the world like jealousy, rule of force, violence, dishonesty, lying, false accusations, prostitution and adultery are bound to exist.'<sup>68</sup> That the hope of Premchand and many other writers of this period was not sustained for long and the Soviet empire finally crumbled down is a different issue. But in the mid-thirties Indian writers saw a new hope in Marxism and in Soviet Russia. Premchand wrote: 'Blessed is the civilisation which is spelling the end of the rich man's rule, of individual property. Sooner or later, the world will have to follow in its footsteps.'<sup>69</sup> Soviet Russia was the Prometheus unbound, Communism the fire of liberation.

### AIPWA

One of the significant events in the history of modern Indian literature is the formation of the All India Progressive Writers' Association (AIPWA). Prior to the AIPWA, the only other All India Literary Association was the Indian Chapter of P.E.N. started by Sophia Wadia (1901–91) in 1934 along with the British playwright Hermon Ould (1886–1951), whose one-act play *The Discovery* was a text in many Indian universities for a long time. That year K.M. Munshi and Kaka Saheb Kalelkar also started an Indian literary association, the *Bhāratīya Sāhitya Pariṣad* which actually started functioning only in April 1936. AIPWA held its first meeting in Lucknow in 1936. AIPWA held its first meeting in Lucknow in 1936 under the presidency of Premchand.<sup>70</sup> This meeting was a culmination of moods, efforts and initiatives that began with the publication of *Aṅgāre* (1932), a collection of ten works, including five short stories by Sajjad Zaheer, all written in Urdu and extremely radical in temperament.<sup>71</sup> Sajjad Zaheer (1905–73) during



his stay in London as a student was exposed to Marxism. He met several leftist writers, including Ralph Fox (1900–37)—whose *The Novel and the People* became popular among the Marxists. During a conversation with Fox the idea of a Progressive Writers Association was mooted. A draft was prepared by Mulk Raj Anand. An edited version of it appeared in the journal *Left Review* (London) in February 1936 and a revised version in Hindi was published in the October 1935 issue of *Hans*, edited by Premchand.<sup>72</sup>

The second phase of the pre-history of AIPWA is the meeting of writers in Paris in June 1935. It was the International Congress of Writers, organized by André Gide, Henri Barbusse, Romain Rolland and André Malraux. All of them, except Malraux, had some connections with India; Gide was the translator of Tagore's *Gitanjali*, Barbusse knew M.N. Roy, Rolland's interest in India is eloquently evidenced by his books on Ramakrishna and Vivekananda and his association with Tagore and Gandhi. Sajjad Zaheer and Mulk Raj Anand were the two Indian writers to be present in the meeting attended by galaxy of European writers. The other Indian delegate was Sophia Wadia who spoke about colonization as the greatest stumbling block to cultural flowering and writers' freedom which was also emphasized by other Western writers including Gide, and E.M. Forster who was also present there. Gide in his speech claimed that 'individuals and their peculiarities can best flourish in a communist society'.<sup>73</sup> In her speech Wadia spoke about 'the Indian literature of this epoch' as a record of the conflicts created by the Western role in Indian life. She also pointed out that writers have finally recognized the fact that 'in trying to destroy over spiritual traditions in order to become a poor imitation of the West we were not only harming ourselves but, what is even more serious, we were impoverishing the whole world to which we ought to make our contribution'.

This conference encouraged Zaheer farther towards his mission to form the Progressive Writers' Association in India. In the summer of 1935 he had finished studies in London and came to Paris where he spent most of his time writing his novel *Laṇḍan Kī Ek Rāt* (published in 1937). Here he met Louis Aragon, who had great experience in organizing writers association. Aragon helped him with his careful advice.

Zaheer's hopes were fulfilled when the first meeting of the AIPWA was held in Lucknow (9–10 April 1936) under the chairmanship of Premchand. Zaheer got the Association affiliated with the International Writers Association until its abolition in 1939. This meeting can be called a confluence of the socialistic trends till then flowing in different directions and also a source, as Cappolla calls it, 'from which the socialist realist movement in India flowed, a movement which, next to Mahatma Gandhi, produced what is probably the most powerful literary effect upon Indian creative writing during the first three quarters of the twentieth century.'<sup>74</sup>

Although the Association was technically not the forum of any political



group, and it certainly was formed with the intention to provide a broad platform of all writers sharing certain common values, slowly it came to be identified with the Marxists.<sup>75</sup> The most positive impact of the Association was on the growth of a literature which can be loosely described as 'socialist' so far as its themes and moods are concerned. There was hardly any literature in India now which did not respond to the growing and expanding socialistic ideas. Premchand's contemporary novelists in Hindi Ramnarayan Pathak and Sanat Vin, or the Marathi writers P. Deshpande and Mama Varerkar, in their novels *Avatī Kal* (1937), *Krāntine Kināre* (1937), *Viśāl Jivan* (1939) and *Sipaiṭi Vaiko* (1943) respectively reflect the change in mood and temper. The theme of exploitation becomes a recurring feature in Sindhi, particularly in the plays of Lekhraj Kishin Chand Aziz (1897–1971), in the essays of Amardinmal Jagtiani, and in the essays of M.V. Malkani (for example, *Batai*, 1937). The Oriya writers started a new association: *Nabayuga Sāhitya Pariṣad*, published a magazine *Ādhunika*, which brought writers like Ananta Patnaik, Kalindi Charan Panigrahi and Mayadhar Mansingh together. All of them added a new tone in the Oriya literary world still dominated by idealistic romantic attitudes.

There were of course poets like Jhaverchand Meghani who appropriated the folk traditions of Saurashtra, long before any exposure to Marxism. Umashankar responded to the changing political situation. His *Gaṅgotrī* (1934) published one year before the conference of the Progressive Writers' Association contains several poems of socialist concerns. One of the memorable lyrics is *Jaṭharagni* (The Fire of Stomach). Sundaram's poem *Koyā bhagatni Kaḍi Vāṇi ane garī banāṇ gīto* (bitter tongue of Koya Bhagat and Songs of the poor) written in 1933, and *Tran Paḍoṣi* (Three neighbours) written in 1934, are powerful poems on unequal distribution of wealth and the misery of the poor. It is not, therefore, true that writings with social concerns began with the impact of the AIPWA. The trends were present in many languages but they now gained greater vigour. In Malayalam, for example, very soon began a movement called life-oriented literature (*Jīval Sāhitya Samiti*) and by the beginning of the forties political literature appeared with full power. In the introduction of K. Damodaran's story 'Tears' (1936) he writes: 'all arts are only a reflection of the terrible class war' and P. Keshava Dev declared boldly in the preface to his first collection of stories (1940) 'I am proud to acknowledge that I am a propagandist'.<sup>76</sup> K. Damodaran's play *Patta bakki* (Rental Arrears, 1937), performed as a part of the political movement to organize the landless labourers was banned because of its pronounced view that the feudal system should be replaced by a socialist system.

Sri Sri, the great Telugu poet, who responded to the Soviet Revolution enthusiastically by the end of the thirties became one of the leading poets of progressive movement. In his famous 'Deśa Caritralu'<sup>77</sup> included in *Mahāprasthānamu* he writes:



The history of the human race is an attempt at collective gobbling up. The history of the human race is soaked in bloody streams of battle fields.

The Telugu translation of Gorki's *Mother* in 1934 (*Amma*) was another significant event in the literary life of Andhra Pradesh. It was done by Krovvidi Lingaraju, initially a member of the Congress Socialist Party who later joined the CPI. N.C. Ranga, actively involved in organising peasant movements in Andhra, brought out *Rytu Bhajanāvali*, an anthology of songs, written by several peasant activists against the oppression of landlords. This work became extremely popular. Some of these writers included here later became 'leading writers of the progressive writers association in the 1940s'.<sup>78</sup>

The *Chāyāvād*<sup>79</sup> school began to disintegrate under the pressure of the progressive movement and a new movement known as *pragativād* came into existence primarily under the influence of socialism. Nirala began to react against *Chāyāvād* around 1938 and Sumitranandan Pant, another exponent of Chayavadi poetry, also recognized the importance of the new ideology. To sum up, not only did the interaction between literature and political ideologies helped the growth of literature with deeper sense of commitment but conflicts of political ideologies provided ample scope for the development of a serious literature concerned with the problems of man's existence in history. *Jāgarī* (1946), one of the finest novels of this period, was written by Satinath Bhaduri, who himself was in jail during the Quit India Movement. The novel is about a family actively involved in politics so much so that due to ideological differences one brother, a communist, gives evidence against another, a member of the Congress Socialist Party, on the strength of which the latter will be hanged. The novel divided into four sections each section recording the intimate thoughts of the father, the mother and the brother to be hanged—all in jail—and the brother 'the villain' who is waiting outside the prison through the night.<sup>80</sup> Also published in the same year the Gujarati short novel *Pādarnān Tirath* by Jayanti Dalal on the Quit India Movement, which is considered as one of the fine works in Gujarati.

The Indian determination to win freedom was complemented by its support to people fighting against colonialism and imperialism and finally fascism. Rabindranath wrote against the naked aggression of the European power in Africa—(as did N.V. Krishna Warriar in 1955)—called for support to Republican Spain and denounced Japanese aggression in China in one of the poems written few months before his death. Nehru went to Spain in 1936 to express his solidarity with the Internal Brigade defending Madrid, the Congress sent a medical mission to China, one of whose members Dr Kotnis (who died a martyr's death) became the subject of K.A. Abbas' moving work *One did not Return*. Indian poets and novelists watching progress of the Second World War, which unlike the first, confronted them with serious social, political and moral question. They saw



the ghastliness of the Fascist power in Germany and in Italy and also the determined resistance at Leningrad and the defeat of Hitler at Stalingrad.

### *Quit India*

Another phase of Indian political movement that was responded by the writers with great patriotic fervour was the Quit India Movement of 1942. In fact it was the most intensified movement since the Salt Satyagraha, and certainly the most wide spread.<sup>81</sup> This is the final uprising of the people; its leader was Gandhi, but he himself declared that 'every Indian who desires freedom and strives for it must be his own guide'.<sup>82</sup> As it was during the non-cooperation movement of 1921 and the Salt Satyagraha of 1930, writers went to jail in large number responding to the cryptic slogan of Gandhi, *kareṅge yā mareṅge* (Do or Die). The people thought it was the end of the battle and the writers shared the same perception. Indeed it was the time which could be described in the words of Josh Malihabadi

Kya hind kā zindān kāmp rahā hai guñj rahī  
hai takbīren  
uktāe hai shāyad kuch qaidī aur toḍ rahe  
haiñ zanjīren

The prison is under attack, shouts of victory rent the sky  
the prisoners at last have risen to revolt and the chains are shattering.<sup>83</sup>

Jyotiprasad Agarawala, the distinguished Assamese poet-playwright who joined the non-cooperation in his teens and was placed behind bars in the early thirties for anti-government activities, jumped into action in 1942, wrote patriotic lyrics and formed musical squads.<sup>84</sup> That year witnessed the publication of the collection of poems, *Viśākhā*, by Kusumagraj (Vishnu Vaman Shirvadkar, b. 1912–). These Marathi poems are faithful records of the spirit of that particular historic movement, the voice of protest against slavery and hope and determination for freedom. The poems were on the lips of the youngmen and women.

The war ended in 1945 but the country was yet to achieve its desired goal. Despite the tremendous mass upsurge of 1942, particularly in four major centres, Bihar, East U.P., Orissa, Midnapur (Bengal) and Maharashtra and Karnataka, the rebellion was controlled by the government. The experience of this brief and intense popular uprising with all its excitement and adventure, sacrifice and courage romance and violence became an unending source of literary materials for at least a few decades to come.

### *Toḍ rahe hain zanjīren: The Chains are breaking*

In between 1942 and 1947 India witnessed several calamities and political movements. The greatest achievement of the Quit India Movement was its



impact on the British Government which was forced to read the writings on the wall. While most of the Congress leaders were in jail, Subhash Chandra Bose who escaped from India and reached South East Asia in 1943 formed an Indian National Army or the Azad Hind Fauj.<sup>85</sup> The history of the daring escape of Subhash in disguise from India, his attempts to contact Russia and then Germany seeking their help in liberating India and finally the formation of the INA with the help of the Japanese in 1943 is one of the most awe-inspiring and thrilling chapters of the history of the Indian struggle for freedom. That his mission did not succeed is irrelevant: it generated unprecedented enthusiasm among the people and it gave the final signals of the crumbling of the British empire. Even those who did not endorse his action changed their attitude immediately or later. When the INA men were put to trial in the Red Fort in November 1945 it roused the anger of the whole of India, and Nehru least sympathetic with Subhash' historic operation, felt obliged to defend the prisoners of war, and later adopted the salute *Jai Hind* of the INA. It is significant that the rebels of the Royal Indian Navy were the first to use the slogan *Jai Hind*.<sup>86</sup>

Along with the INA operation one must remember the Naval Mutiny of 1946, another armed uprising against the British power. Yashpal wrote his novel *Pāṛṭi Kamreḍ* (1946) on the background of the Naval Mutiny. Many years later Utpal Datta wrote and produced a Bengali play *Kallol* (1967), a powerful tribute to a grand event. The heroes of the INA also sparked off numerous books, particularly biographies of Subhash Chandra Bose. A few novels were also published notable of among them is the Kannada work *Calo Dilli* (1946) by Archaka. A collection of Subhash' articles in Bengali was published that year under the inspiring title *Dilli Calo*.

During the Quit India Movement the Communists were not very popular among the masses because of their understanding of the Indian political situation. Their unpopularity was further deepened for their hostile stand against Subhash Chandra Bose. It took considerable time and effort on their part to rehabilitate themselves. From 1941, however, there was a growth of strong antifascist feeling and writers thought of organising themselves. In 1942 the Anti-Fascist Writers and Artists Society was formed in Calcutta. It was broad-based enough to accommodate writers like Buddhadev Basu and Sudhindranath Datta. Both of them however left in 1944.

It was the time when the Indian People's Theatre's Association,<sup>87</sup> was formed which attracted young talents like Sukanta Bhattacharya (1926–47), the most popular Bengali poet since Nazrul Islam; and Salil Chaudhuri who gained all India fame as a music composer, Balraj Sahani, one of the finest actors of the Bombay screen, Khwaja Ahmad Abbas (1914–87) the short-story writer and novelist, Kaifi Azmi (b. 1925), a fine Urdu poet, to name a few. Bijan Bhattacharya's play *Nabānna* emerging out of the expe-



riences of the famine of 1943 and the peasant unrest shimmering in the countryside, gave a new direction to the Bengali theatre. Subhash Mukhopadhyay (b. 1919), Bishnu De (1909–82) and Manik Bandyopadhyay—three important writers identified themselves with the Marxist movement.

The Marxist ideology took a strong root in Kerala too and it was manifested in modern Malayalam literature from the beginning of the 1940's. P. Kesava Dev (1902–83), often described as the *enfant terrible* of forties because of his uncompromising advocacy of the oppressed. He was a trade-unionist and used his writings as instruments of the propagation of Marxist ideas. His *Oḍayilninnu* (1940) which means 'the gutter', is an important novel recording the poverty and privations of the common man and projecting strong and radical views about social structure and the possibilities of social change. There were writers like N.V. Krishna Warrior (1916–89) and K.P.G. Nambudiri (1917–77) and Cherukad (1914–78) who created a significant body of Marxist literature. It was the time when Marxism had also made a profound impact on the young Hindi writers, most notable among them was Yashpal (1903–76). He is one of the major novelists of modern Hindi dedicated to Marxian ideology. In his young days he was exposed to the religious—patriotic ideas of the Arya Samaj. Then he joined the revolutionary group of Bhagat Singh, went to jail for revolutionary activities and finally embraced Marxism. His *Dādā Kamreḍ* (1941) and *Deśdrohī* (1943) both are stories of transformation of the protagonist from terrorism to Marxism. *Deśdrohī* in particular is a discourse on socialism, Marxism and Gandhism.

### *Tebhāgā*

Before we conclude the chapter a reference must be made to three important events which made significant impact on Indian political life and consequently on the Indian creative psyche. In September 1946 in certain parts of Bengal, particularly in North Bengal began a movement known as *tebhāgā*,<sup>88</sup> the demand of the two-third of the crop for the share cropper. This movement was mobilized by the communists and made a jarring effect on the writers most of whom belonged to the middle class and some to the landed gentry. It was not very easy for the middle class to come to terms with the demand from the agricultural labourer which was a threat to the feudal landlords and the *bhadralok* who shared many of the feudal values.

### *Uprising at Vayalar*

What happened one month later at Vayalar, Kerala is one of the bloodiest uprising of the peasants and the common men in Indian history before the Independence. It was indeed, as one literary critic has described 'the first rehearsal of the armed revolution'. The Communists successfully led the people to protest against the notorious Dewan of Travancore for his misrule

and mischievous design for an independent Travancore under his own control. The armed volunteers attacked the police camp Punnapra, four miles South of Alleppy on 22 October. In retaliation the army stormed the volunteer headquarter at Vayalar and killed more than five hundred people. Leelavathy writes: 'Political theorists had miscalculated that the time was ripe for revolution. Hundreds of agricultural labourers and others for the working class sacrificed themselves at the altar of revolution, but their martyrdom was in vain. This turn of events obsessed the intellectuals in different ways. Poets like P. Bhaskaran, Vayalar Rama Varma, O.N.V. Kurup, Thirunellur Karunakaran, and Putusserry Ramachandran are those who enthusiastically sang the songs of revolution.'<sup>89</sup>

*I smashed the fetters of Telengana—Dasarathi*

The other event, probably the most significant, is the Telengana movement which began from July 1946. It was as Sarkar has described it, 'the biggest peasant guerrilla war so far of modern Indian history'.<sup>90</sup> It began on a massive scale spreading over a vast territory involving about three million people and continued for little more than five years. The movement, whatever be its success, gave an absolutely new turn to Indian political movements making the Indian intelligentsia realise with a rude shock the existence of millions of people for whom the transfer of power that finally arranged on 15 August 1947 meant precious little. Telengana movement inspired the famous poems, *Mussi Taṭam* (The Bank of Mussi), *Telengana Talli* (Mother Telengana) by Dasarathi; *Razakar* and *Nā lōni nādālu* (My Inner echoes) by Kundurti Anjaneyulu and *Vijra Yuddham* by Soma Sundara.<sup>91</sup>

The end of the struggle for Independence is the beginning of yet another struggle more pervasive and more prolonged. The political struggle that continued for thirty-six years from 1911 to the mid-night of 14 August 1947 is undoubtedly one of the greatest events in the history of India involving the fate of all Indians. It was a period of great awakening and of deeper realizations of the writers' role in society. The future will judge how effectively did they respond to this epic struggle but those of us who are still very near it feel that it was the finest hour of the Indian writer.



## CHAPTER 4

# The Construction of the Past

### I HISTORICAL FICTION

The exposure to the European concept of history created a tension within the Indian psyche which manifested itself splendidly in historical novels and plays. The Indian mind, to be precise, the Hindu mind being dominated by the mythic structure, which provided a scheme where time is not neatly sliced into the past, the present and the future did not emphasise the linear or unidirectional construction of time. The interpenetration of the artificially imposed tripartite division within the existing mythical concept of time made the Hindu response to time both complex and enigmatic. The models of historical novels came from Walter Scott, of historical plays from Shakespeare and of poems from the Romantics. It is the external structure of these works (i.e. the treatment of a particular time, a part of the past, identifiable mainly by certain incidents such as battles, abdication of power, murder or conquests in which eminent men and women were involved) that made the Indian writers interested. A *Raghuvamśa* or *Mudrārākṣasa* were 'historical' writings yet they did not act as the models of the kind of writings that came to be known as historical novels or plays since the nineteenth century. Our ancestors did not bother about the authenticity of the kings and queens and villains that participated in their narratives nor did they consider any sharp distinction between the history and the legend was of much use in understanding or appreciating the works of art. A distinction between the 'historical imagination' and the 'mythical imagination', 'the former supported by facts and evidences, and the latter sustained by a perception of past or by racial memory was a nineteenth-century phenomenon.

What distinguished the literary historical writings was the conscious attempt to reconstruct the past according to contemporary needs under the compulsions of a colonial role. The rise of historical novels and plays in Indian languages were more or less simultaneous with that of the writings of Indian history itself. The early historical works in various Indian languages, such as biographies or accounts of holy places or of regions, contained considerable amount of anecdotes and 'fanciful' materials which were incorporated by the writers without any qualms. When historical writings began in India by Indian scholars themselves<sup>1</sup> they followed the existing trends of historiography in England. Unlike their British counter-

parts, the Indian writers did not have a body of respectable historical literature on which they could depend so far as the authenticity of facts were concerned. Bankim Chandra or Ramesh Chandra Datta in Bengal or Hari Narayan Apte in Maharashtra who created historical novels in their respective languages—as did K.M. Munshi or Kalki later for Gujarati or Tamil respectively in a big way—exploited the available sources mostly written in English or translated from Persian into English. The early writers created characters many of which were anachronistic, and described situations and events which were completely imaginary. Their readers never questioned their authenticity but were enamoured by the magic of the reconstruction. Many of these writers and readers were familiar with historians like Gibbon and Macaulay, two masters of narrative prose, who provided the closest approximation to imaginative writings. It is possible that some of our authors were also familiar with Lord Bolingbroke (1689–1761) who maintained that the study of history lead to the formation of general system of ethics and politics, or William E.H. Lecky (1838–1930), the author of the *European History of Morals*, or even Lord Acton (1834–1902) who saw moral forces regulating the human history.<sup>2</sup> Our writers responded to all of them in varying degrees, and all these historians, in some way or other encouraged the Indian authors towards their urge for the reconstruction of the past. The emergence of the German historian Leopold Von Ranke (1795–1886) was certainly the most dominating influence in the history of nineteenth century. His emphasis on facts ‘as they actually occurred’ which revolutionized the historical research for a considerable time did make a strong impact on Indian mind though the tradition of ‘literary’ historian continued to remain quite powerful in the twentieth.

Since nineteenth century History became an important component of school curriculum and also a favourite subject for the general reader and writers, as evidenced by the large number publication of textbooks on histories of England and of Greece and Rome and of course of India in different languages. Some of our educationist-writers translated such text books from English. Historical researches by Indians entered into a new era in the last few decades of the nineteenth century with the emergence of scholars such as R.G. Bhandarkar (1837–1925)—who according to some ‘would easily have passed muster as a historian in the view of Ranke’,<sup>3</sup> H.C. Ray Chaudhuri (1892–1987), A. Nilkantha Shastri (1892–1975), A.S. Altekar (1898–1987), Mirashi (1893–) and of course, Jadunath Sarkar (1870–1958).

Many of these historians who had unwavering faith in the innate goodness of British rule, Bhandarkar is one of them—and Vincent Smith, who had great impact on the English educated Indian readers, believed that once the British rule is withdrawn from India she would relapse into political chaos. But there were historians who neither believed in the



historical mission of British rule nor in the British interpretation of Indian history which started with the premise that the sense of history was essentially an European gift to India. The imperialistic version of Indian past tended to dismiss the pre-Alexandrian sources (i.e. the Vedic literature) as unauthentic. This was forcefully challenged by many, including H.C. Raychaudhuri and others, and was resisted more enthusiastically by the writers who fired the imagination of the people by their own constructions. In fact one notices a continuous tension, at times subtle and subdued and at time quite open and explicit, between the views of the historians and those of the writers with regard to the reconstruction of the past.

The idea of 'historical novel' was very seriously analysed as a critical category by several writer-critics including Rabindranath Tagore who wrote a fine essay on the subject. The main argument that he placed in characterising the historical novel is its emphasis on human problems rather than the facts to be found in historical treatises. The historical novel is a work of imagination, a narrative of possible relationship between characters and their emotional tensions. It is a restatement of the Aristotelean distinction between history and poetry, the former describes how things are, the latter how things could have been. The main point, however, is that each age looks back to its past differently so did the nineteenth-and twentieth-century colonial India. The question of absolute 'truth' was subordinated by the urgency and necessity of the time: people accepted the reconstructed past as 'truth'. This is not peculiarly an Indian phenomenon alone. Sir Hugh Trevor-Roper observes:

The men of the Renaissance looked to it (history) for moral examples. The Romantics saw it as an end itself, an undeviating fidelity to indispensable fact. . . . Moral examples, as Sir Philip Sidney wrote, can be found more purely in literature than in history: Spenser's *Faerie Queen* is more edifying than the *Lives of the Popes*. Romantic historiography can be a travesty of truth which numbs the understanding of history; what damage was done to medieval history by the example of Sir Walter Scott! The Great Germans of the 19th century have been followed by the less great German of the 20th century who have nearly killed history by their kindness to the dispensable facts.<sup>4</sup>

Sir Hugh argues that historical truth is not worth cultivating for its own sake and historical novels or poetry, *The Iliad*, *Don Quixote*, or *War and Peace* are 'thousand times better than more historical finality'.<sup>5</sup> Historians may debate on this point but it is true that the response of the common reader towards history is clearly determined by the skill of the narration, the power to evoke a time gone-for-ever, than by the 'fidelity' of the historian to 'facts'. There was a time when no historian claiming the infallibility of facts could ever match the saleability of a Macaulay whose *Lays of Ancient Rome* (1842) and *History of England* (1948) were sold in hundred thousand and his success was as resounding as of Scott's *The Lay of the Last Minstrel*.<sup>6</sup>



## II HISTORIANS AND CREATIVE WRITINGS

The relation between the professional historians and the creative writers became more crucial in this period, even more than in the last century, not only because some of the historians were themselves writers of fiction (Rakhaldas Banerji of Mohenjardo fame is one of them) but because the historians gave a new dimension to the nationalist movement and in fact created a new discourse of nationalism and of the interpretation an understanding the past. S. Krishnaswami Aiyanger's work on Ancient India particularly on the history of Vijayanagar, his study of the inscriptional sources along with Sewell's *Forgotten Empire* (1900) made a tremendous impact on the writers. A large number of works were written on the glorious days of Vijayanagar in various languages, particularly in Telugu. Duggirala Raghava Chandriah Chaudhari wrote a narrative *Vijayanagar Sāmrājyam* (1914) which was published by a society committed to the revival of Andhra glory. One notices several works including historical researches that were published at that time are part of a common nationalist agenda. Galaganatha's Kannada novel *Kumudini athvā Balakke Baḍidaṭa* (1913), a novel on the fall of Vijayanagar empire—which happens to be the first novel based on the history of Karnataka; Srinivasa Rao's play *Rāmarāja* (1920) on the same theme; Ganti Jogi Somayayi's *Rāmacandrūni Hampiyātrā* (1930), a poem glorifying the capital city of Vijayanagar, both written in Telugu, are some good examples.

Among the historians who stirred the imagination of many Indian writers and supplied raw materials, the 'stuff' of literary works, most eminent was Sir Jadunath Sarkar. His *History of Aurangzib* (Vol. I–V, 1912–24), *The Fall of Mughal Empire* (Vol. I–IV, 1932–50), *Shivaji and His Times* (1919), *House of Shivaji* (1940)—he also wrote a fascinating narrative on Shivaji in Bengali—executed on a grand epic scale and narrated in a powerful dramatic style made great impression on writers and created a sizable readership of historical prose outside the narrow confines of the academia. His *Shivaji and His Times* created an agitation in Maharashtra, as it presented the Maratha hero in a critical light despite Sarkar's fulsome praise for his many virtues. Similarly his treatment of Aurangzeb also invited the wrath of certain sections of his readers. His historical prose however acquired the dimension of epical narrative mainly because of his own view of history, very similar to Lord Acton's in respect of the moral forces acting in history. But he also saw through his heroes whom he constructed with the care of a novelist how destiny operated and how finally Divine Justice asserted itself. Other historians of this period, they may not be as influential or colourful as Sarkar, are M.G. Ranade (1842–1901), author of *The Rise of the Marathi Power* (1900), Kashiprasad Jaswal (1881–1957), D.D. Kosambi (1876–1947), Balkrishna (1882–), author of *Shivaji the Great* (1952), Rakhaldas Bandyopadhyay (1886–1980), Dattaray



Balwant Parasnis (1870–1926), author of the *History of the Marathi People* (3 Vols. 1918, 22, 25) and Govind Sakharām Sardesai (1865–1959), author of series of books on Marathi history known as *Marathi Riyasat* (these books earned for him the popular title of Riyasatkar). Along with them there were Syed Muhammad Latif, Sita Ram Kohli and Indu Bhusan Banerjee—all worked on the Punjab and Sikh history; Gauri Shankar Ojha, historian of Rajasthan, Durga Shankar K. Shastri (1882–1952) who worked on Gujarat, Sardar K.M. Panikkar (1895–1963) known for his varieties of works on the European connections with Kerala (*Malabar and the Portuguese* (1929) and *Malabar and the Dutch*, 1931) and Surendranath Sen (1890–1962), also a scholar of Marathi history, but wrote on Ashoka as well as on the last phase of the Hindu rule, in lucid Bengali. Alongwith Vincent Smith's (1843–1920) *Asoka the Buddhist Emperor of India* (1901, 3rd edn 1920) and *Akbar the Great* (1917), D.R. Bhandarkar's *Ashoka* (1925), R.K. Mukherji's *Asoka* (1928); the works of Grant Duff (1812–51) and J.D. Cunningham (1789–1858) and of course James Todd (1782–1835) continued to be popular.

#### *Writings in Indian Languages*

Historical researches were conducted in Indian languages, not in English alone, and the eminent Indian historians of this period, unlike the distinguished historians of our own time, encouraged that practice. Among the languages in which historical works began to be available, Bengali and Marathi stand out. But in almost all languages biographies and autobiographies, narratives of places and holy institutions began to appear in rapid succession and they were received by the reading-public with considerable enthusiasm. Even in the languages where historical novel did not emerge as a distinct genre a sustained interest in local history could be clearly visible. Vidyananda Thakur's *Mithilā* (1930), a history of Mithila, in Maithili; P.N. Lobo's history of the King of Vijaynagar (1914); Janime Valerado Rangel's *Goenchem adlem xar* (1931), the story of a Goan City, in Konkani, printed in the Roman script; P. Parijat Sinha's *Maṇipur Itihāsa Ahāmbā* (1917) and *Maṇipur Purābr̥tta* (1918), both histories of Manipur written in Manipuri; Surya Vikram Jnavali's Nepali biography of Dravya Shah, the sixteenth-century king of Gorkha published by the Nepali Sahitya Sammelan (1933) are some of the examples. Akshay Kumar Maitreya (1861–1930) who started the Varendra Anusandhana Samiti (1910) was an erudite historian as well as a fine writer of Bengali prose. His *Gauḍa rājamāla* (1912), a study of inscription in Bengal, was as much admired by the contemporary scholars as were his beautifully written historical narratives. Rabindranath Tagore wrote several essays on history in the magazine *Atihāsik Citra* edited by Maitreya. Nagendranath Basu's *Bāṅglār Jāṭiya Itihās* (1911), written during the exciting days of Bengal's partition; Nikhil Ray's fine account of the decline and fall of Murshidabad, *Mursīdābād*



*Kāhinī*, Rakhal Das Bandyopadhyay's *Bāṅglār Itihās* (2 Vols., 1915–17), Satish Chandra Majumdar's *Yasohār Khulnār Itihās* (2 Vols., 1914, 1922), a detailed history of two districts of Bengal—all in some way departure from the existing traditions of historiography—are eloquent examples of historical writings in Bengal. This trend culminated in Dinesh Chandra Sen's work *Brhat Banga* (1935) and Niharranjan Ray's magnum opus *Bāṅgālīr Itihās* (1949).

One notices a similar lively growth of historical writings in Marathi. V.G. Apte's *Marāṭhyāñca daraia athavā Marāṭhyāñcyā Baṅgal prāntavar Svārya* (1916), an account of the Marathi raid on Bengal (1916), or *Aśoka Caritra* (1929); Ananta Narayan Bhagavati's researches in the history of the *Pratinidhi* family of Satara published in three volumes (1924–29) and records of Holkar family in five volumes (1924–25); Vinayak Lakshman Bhavé's collections of original documents in *Marāṭhi Daphtar* (1917–22); Harihar V. Deshpande's *Rājput Samskr̥ti* (1936) and *Rājput rājyañca udaya va rhas* (1936)—the rise and fall of the Rajputs; Yadav Madhav Kale's histories of Berar (1924) and Nagpur (1934); Ganesh Hari Khare's collection of documents of Sivaji's period in several volumes, to mention only a few, indicate the richness of the harvest.

Whichever be the language, be it Tamil or Urdu, Gujarati or Malayalam, Oriya or Telugu there was a growth of great interest in the compilation of old documents, editing manuscripts of historical importance, preparing accounts of districts and regions associated with older heroes, along with the histories of other countries, particularly of Europe. Jagavira Pandiyam's Tamil work *Tamilar Viram* (1918, on the heroism of the Tamils), N. Kanakara Ayyer's *Colamannar* (1930, History of the Early Cholas); Raya Vachakamu's work in Telugu on the Chronicles of the reign of Krishna Deva Raya (1933), Kuruganti Sitaramayya's Telugu work on the history of the Andhra Nayaka Kings of Tanjore (1932), or the Urdu works *Vāgiat-i-mamlūkāt Bijapur* (1915), *Vāgiat-i-dārul hukumāt-Delhi* (1919) by Bashiruddin Ahmad; or the Urdu translation of H.T. Buckle's *History of Civilization in England* (*Tarikh-i-tamaddun*, 1917), or Bury's *History of Roman Empire* (*Tarikh-i-Saltanat-i-Rumā*, 1919)—are manifestations of an intellectual ferment that characterised the literary culture of this period. In terms of choice of subjects, emphasis on ideas, projection of heroes there was a remarkable similarity among the languages of India. Institutions like Nagari Pracharini Sabha in Kashi, or Gujarati Sahitya Sabha, Bharatiya Vidya Bhavan in Bombay also helped very significantly in producing historical works in Indian languages.

Researches produced in Indian languages maintain a clear distinction from the works in English in their emphasis upon the indigeneous historical sources and archival materials. Finest examples are the *Asam Burañjī* edited by Sarat Kumar Datta (1938), *Asamar padya burañjī* (1932) and *Asam Burañjī* (1945) by Surya Kumar Bhunya. Scholars writing in Indian



languages were more interested in regional history than in India as a whole e.g. R. Asopa's *Mārvad Kā mūl itihās* (1931) in Hindi; Bhunya's *Kōvar bidroha* (1948) in Assamese. They also showed interest in histories of social, religious groups, or of institutions and places of worship, for example, Mohanlal Dulichand Desai's *Jain Aitihāsik Rāsmālā* (1912) in Gujarati, Munshi Devi Prasad Padihar's *Vaṃśa Prakās* (1911, Account of Rajput dynasties), Ray Bahadur Hiralal's place histories, *Damoh-dīpak* (1919), *Jabalpur Jyoti* (1919) in Hindi, based on the gazettes; M. Ram Rao's Kannada work *Maisūrina rājya lakṣmīyaru* (1941)—accounts of two queens of the Mysore royal family; Halasangi and Linganna's *Kannadīyara Kulaguru* (1936), the life of Swami Vidyaratna, the founder of Vijayanagara Empire; and Dinesh Chandra Sen's monumental work *Bṛhat Baṅga*, a history of the Bengali people, a departure from the contemporary models of political history.

It is also interesting to note that translations of historical works from one language to another was quite common, Hindi taking the lead. Ramchandra Varma translated Rakhal Das Bandyopadhyay's *Pracīn Mudrā* (1924) from Bengali. R.C. Dutta's major English works were available in Hindi under the title *Bṛtis bhārat kā ārthik itihās* (1922) and *Pracīn bhāratvarṣa kā sabhyatā* in several volumes (1920–32). This shows very clearly that the new readership in Indian languages, contrary to the popular belief that its interest was confined within belles-lettres alone, was demanding a new intellectual content which made the emergence of a new prose suitable for historical and philosophical discourses. It was possible for a scholar of the eminence of Rahul Sankrityayan to create almost a new genre of historical writings that exploited travelogues as one of the major devices of narrative. He introduced a trend conspicuous by a happy blending of rigorous historical research and also imaginative power filling the voids of history.

### III 'NADU' AND 'DESA'

The impact of the scholarly works, particularly those written in English, however, was limited. The imaginative works in Indian languages on the other hand that grew out of the new awareness for the past created by those scholarly works made a deep impact on the Indian readership as they projected visions of Indian nationalism as well as of regional and communal aspirations. The most dominant feature that emerges from the novels and plays and poems based on the past is the valorisation of heroes from one's own region in conformity with the nature of Indian nationalism, which had two components, the regional and the pan-Indian. I will be using two words, *nāḍu* and *deśa*, one of Dravidian origin and the other Sanskritic, both indicating territory, instead of 'regional' and 'national', since these two terms in our present political context can give wrong and unintended signals. *Nāḍu*, as in Tamil-nadu, contrasts with *deśa*, as in Bhārata Desa. I will call the so-called regional and national themes as *nāḍu* and *deśa*



themes respectively. The first component might have contained seeds of regional chauvinism threatening the unifying vision of India, as evidenced by the agitations launched by different linguistic communities soon after the Independence, but both the components created identical narratorial problems and the writers dealing with them used more or less the same devices for the construction of the past. The construction of the past of a specific region has a special interest for the literary community belonging to it: it gives pride and adds a new dimension to its identity. There are heroes and heroines who may not be very important figures in history of the *deśa* but they are vitally connected with the traditions of different *nāḍu*'s. The Ranes, a Goan warrior tribe especially of the underdeveloped district of Satari, for example, rose in revolt against the Portuguese no less than twenty times between 1755 and 1912. In all probability the Goan writer Francisco Luiz Gomes had the freedom struggle of the Ranes in mind when he wrote in his Portuguese novel *Os Brahmanes* (1862) 'impartial men, who are moved by justice and not by racialism, want India to be ruled by Indians'.<sup>7</sup> There are several other individuals who are important parts of the memory of the people, their re-creations are a meaningful activity for the community even when their images do not conform with authentic historical documents.

### *History in Punjabi Literature*

In Punjabi literature, for example, the rise of the historical novel coincided with the growth of the Sikh reform movement: writers looked for themes that gave impetus to the fulfilment of Sikh aspirations. Bhai Vir Singh's play *Rājā Lakḥdatā Singh* (1914) projects a Sikh hero, symbolising the spirit of Sikhism as well as the feudal structure of the society that sustained the position of such noble lords.<sup>8</sup> Lala Kripa Sagar's epic *Lakṣmī Devī* (1920), that takes Ranjit Singh's battles with several chieftains of Punjab as its subjects, valorises the Punjabi military prowess; and his long narrative poems *Dido Jamval* (1934) celebrates the exploits of the hero, Ranjit Singh. Narinder Pal Singh (b. 1923) wrote several novels dealing with Sikh history beginning from its early days upto the decline of the Sikh empire established by Ranjit Singh. It need not be presumed, however, that the Punjabi writer was concerned only with the construction of the Sikh hero and did not take interest in areas which had attracted the writers in other language. Harcharan Singh's play *Rājā Poras* (1938), to give an example, on the courage and heroism and patriotism of Porus, is a part of the long chain of plays and poems on the Alexander-theme that runs through several other languages.

### *Sindhi and Oriya*

The two mentionable works in Sindhi on historical themes in this period are Lekhraj Aziz's play *Kumar Ajit Singh* (1931) and Siyan Singham's novel



*Dalūrai Ji Nāgarī* (1944). Both are based on the history of Sindh, both display the same kind of nostalgic approach to the past, and eulogize the same feudal values associated with historical novels and plays in other languages. Fakirmohan Senapati's novel *Lachmā* (1914) depicts the tyranny of the Marathi rulers in Orissa; his younger contemporary Godavaris Mishra's play *Puruṣottam Deva* (1971) dramatizes the incidents leading to the victory of the king of Orissa over a neighbouring ruler, and his novel *Rājadrohī* (1925) narrates the revolt of a feudal lord against the king of Khurda. Dayanidhi Mishra wrote a novel *Rānā Pratāp* (1922) on the heroic resistance by the Rajpur King to the army of the Mughals, and around the same time Ashvini Kumar Ghosh, the Oriya dramatist, wrote *Kālā Pāhād* (1922), a play on the invasion of Orissa by Kalapahad who struck terror in East India by his ruthless violence and wanton massacre. The two trends of historical writings, one of the local history, the other of the history of other regions can be seen side by side and both treated by the Oriya writers admirably. If one finds the life of Orissa under the Mughal rule as the subject in Ramachandra Acharya's novel *Bīra Oḍiyā* (1928, The Heroic Oriya), Balkrishna Kar's play *Candragupta* (1926) connects Oriya historical plays with Bengali and Hindi and Kannada where Chandragupta Maurya and his Guru Chanakya are celebrated with equal enthusiasm.

### *History and Malayalam Writers*

The historical novel in Malayalam was introduced by C.V. Raman Pillai (1858–1922) with *Mārttāṇḍa Varma* (1891) the first of a trilogy, the other two being *Dharmarāja* (1913) and *Rāmarāja Bahadūr* published in two volumes (1918 and 1919). Not only did C.V. Raman Pillai, a powerful storyteller, recreate the glorious chapter of Travancore history in these novels but also stated his ideals of kingship. 'We have in these novels, especially in the last two', points out S. Guptan Nair, 'a model king and a model minister full of wisdom and sagacity with over-flowing love for their people'.<sup>9</sup> These novels are important because in them one also notices the special features of the freedom struggle in Kerala and to some extent in Karnataka, which centred round the problems of administration in the native states. The resentment of the people against the autocratic Dewan of Travancore, C.P. Ramaswami Iyer, for example, is part of the larger movement against the foreign rule. The concerns for the ideal relationship between the ruler and the ruled and the nature of feudal rule and its values that are foregrounded in the novel *Mārttāṇḍa Varma* have larger and wider significance in the changing political context of the country. At a popular level *Mārttāṇḍa Varma* sustains the reader's interest mainly through its adventurous plot, and *Dharmarāja* on the exemplary relationship between the King and his minister 'working in perfect harmony for the country and the people'. The narrative is extended to *Rāmarāja Bahadūr*; it acquired com-



plexity and fullness; new characters emerge as the history of the state of Travancore enters into another crucial period. 'Like a grandmaster he moves the characters', says Guptan Nair, 'on the chess board of destiny'. The regional history, thus merges into the story of human destiny.

What C.V. Raman Pillai did in prose Ulloor did in verse. The theme of his *Umā Keraḷam* (1913), an epic written in the Sanskrit mould in 19 cantos, comes from the history of Travancore, related to the period of King Aditya Varma of the seventeenth century. The king and his time were already a part of the people's memory and a subject of study for historians like A. Nagam Aiya and Sankunni Menon. The authenticity of the story was later refuted by T.K. Velu Pillai but the poem has not suffered the least but shines with all its glory in Malayalam literature.

It is a grand subject with great dramatic moments. It tells the story of the love between the princess Kalyani, daughter of the weak King Aditya Varma, and the young minister Ravi Varma, complicated by the intrigues of the barons of eight estates, known as *Ettuveetil Pillamar*. The barons poison the king, murder the infant inheritor and one of their stooges tries to abduct Kalyani. The story is further heightened by the invasion of a Mughal Subedar and Ravi Varma's valiant performances in the battle field. The story ends in success and happiness, in restoration of peace and order projecting a new life of hope. Ulloor has portrayed not only the past of Travancore but, its unchanging nature, its oceans and plains and seasons and its people, its contemporary aspirations, the ideals of royalty and his deep feeling for the country. 'If I am to be born again / Let it be all in you, oh mother, for ever', was not a prayer of the seventeenth century hero but of the twentieth century Malayali ready to take arms against the foreign rule. Critics have pointed out that Ulloor took up a historical theme ostensibly to write royal panegyrics, but the substitution of the royal hero by the motherland is a natural reading of the modern reader.

### *Reconstructing the Karnataka Past*

Like C.V. Raman Pillai, the Kannada writers too, exploited the history of the Karnataka quite ably; they reconstructed the past with mastery, with an eye for details and succeeded in presenting the royal intrigues and politics of succession and power struggles within the states in the South Karnataka. Despite the specific geographical and cultural moorings of these works they are also the history of mankind in their minuscule form. Golaganath's *Kumudini athvā Balakke Bāḍidaṭa* (1913), a novel on the fall of the Vijayanagara empire came only five years after the publication of Keruru Vasudevacharya's *Indire* (1908) claimed as the first historical novel in the language. Golaganath's novel came at a time when the aspirations for a united Karnataka—the Kannada speaking areas being distributed to different states—were taking shape. This novel strengthened the movement for a united Karnataka. Golaganath came back to this theme again



in 1923 in *Mādhavā Karunā Vilāsa*, one of the longest novels of this period. Betageri Krishna Sharma wrote *Rājayogi* (1935) on the same theme projecting a nationalist view of history. M.N. Kamath's novel *Candrahāso bhyudan* (1914) is a popular treatment of the Chandrahāsa legend current in different parts of Karnataka. M.S. Puttana (1854–1930), himself a historian, wrote the novel *Mādi Duṇṇo Māhārāya* (1915) based on the time of Krishnaraja Wodeyar III. It is a story of the general decline of values: a critique of the contemporary life along with the idealization of the Hindu view of life. L.S. Sheshagiri Rao has claimed it to be the beginning of the modern Kannada novel.<sup>10</sup> Despite its didacticism the novel gains intensity through the tension of characters and thought-patterns of people belonging to different social strata and the competent weaving of the lives of common man and the courtiers.

Keruru Vasudevacharya wrote *Yadumaha Rājā* (1916), a novel on the life of Yadurajya, founder of the Yadu dynasty. Although neither a merited nor a well received work it was a competent exercise in exploiting the political history of Karnataka. Devudu Narasimha Shastri's *Mayūra* (1931), a narrative on the time of the Pallava dynasties, is yet another example of this exercise. There has been a lull in the historical novels in Kannada so far as the changes in political fortunes are concerned. But the historical novel reasserted itself soon after the Independence about which we will speak later.

### *An Architect of Historical Novel*

One of the greatest writers of historical novels in this period is the versatile Gujarati author and the multidimensional personality, K.M. Munshi. In terms of popularity and impact his place is beside Bankim Chandra and Harinarayan Apte, his two great predecessors. He created a new tradition of historical novel in Gujarat when the two early masters were still popular in different parts of the country. Munshi, a lawyer by profession, a man of erudition and imagination won the hearts of his reader by his first novel *Vēni Vasūlāt* (The Revenge Fulfilled, 1913–14) the story line of which was borrowed from Alexandre Dumas, written in a racy and intimate style. With every other work that followed he gained greater popularity. But he was looking for a theme appropriate to his imaginative power, a theme that would give him the scope to narrate the inner history of the Gujarati people, its struggle for and attainment of glory. The contemporary life and the demands of society, of which he was fully aware, did not satisfy his creative urge: he looked beyond the immediate present and what resulted was a great and memorable journey into the yester years. Golabdas Broker writes, 'After writing two social novels, Munshi found that they did not provide him sufficient opportunity to bring out the grandeur that was lying in his consciousness and to portray the larger-than-life characters he



perceived. So he turned to historical and puranic backgrounds for his later novels. A trilogy that he wrote at this period of his life became so famous that Munshi's name became a household word in Gujarat.<sup>11</sup>

This trilogy consists of *Pātanni Prabhutā* (The Greatness of Patan, 1916), *Gujarātnō Nāth* (The Lord of Gujarat, 1918–19) and *Rājādhirāj* (The King of Kings, 1922–23). These three novels produce a sense of grandeur and epic magnitude and narrate the life of Gujarat during the reign of Siddharaja Jayasinha (1094–1143), a patron of learning and an able administrator and statesman. It was also the time when the great scholar Hemachandra Suri flourished. Encouraged by the success of this trilogy, which was tremendous indeed, Munshi published *Prthvī Vallabha* (1920–21), another historical novel, which was censured by several critics for its uninhibited presentation of sensuous life bordering to hedonism and irreverent attitude to the Hindu ideals of austerity and abstinence. It was followed by *Bhagavān Kauṭilya* (1923), and *Jay Somanāth* (1940). Although Munshi's novels eulogize *Āryatva* (The Aryan Virtue) his world is, as Mansukhlal Jhaveri writes, is 'full of unbounded zest for life, and irrepressible pranks of romantic love'.<sup>12</sup> *Prthvī Vallabha*, deals with the life of Munja, the King of Malva, though hurt the puritan taste was welcomed by many.<sup>13</sup> *Bhagavān Kauṭilya* deals with the time of the Mauryas and *Jay Somanāth* is the story of the resistance and sacrifices of the King Bhimdeva (1082 V.E.) who defended the temple of Siva against the invading armies of Mahmud Ghaznavi.

Taken his novels together one notices in them an interpretation of the Indian civilization and its religious ideals. As a scholar he had written *Imperial Gurjars* in 3 vols dealing with the period from AD 550 to 1300 during which three empires of Gujarat, the Pratiharas of Kanauj, the Paramars of Malwa and the Chalukyas of Gujarat flourished. His novels also deal with the same period. He has also written several plays and novels dealing with the Vedic and Puranic period, which have been described by some scholars as the 'epic of the ancient Aryans'. His recreation of Shukra and Devayani, Vasishtha and Arundhati, Agasthya and Lopamudra—all figures of Aryan culture are intimately connected with his vision of Indian nationalism as well as with his design of presenting the past of Gujarat.

Munshi, points out B.P. Bhatt, is not so much interested in the movements of history but more in individual heroes: 'From its (history's) harmonies he has heard the message of the deathless vitality of Gujarat in the application of the basic truths of the Aryan culture to the art of living'<sup>14</sup> and he found 'Gujarat is a living organism integrated to the eternal spirit of the Aryavarta'. Jhaveri on the other hand has very strongly criticised Munshi's conception of *Āryatva*: 'they (the characters of the ancient Rishis created by Munshi) have very little of the behaviour which can really be called *Arya*, noble and cultured. The greatest of Munshi's Rishis are malice and revenge incarnate. They are strangers to mercy, compassion and forgive-



ness.<sup>15</sup> Jhaveri also takes Munshi to task for his 'very circumscribed' imagination and his failure to create a single woman character 'whose brilliance and majesty are sustained till the last in a natural way'.<sup>16</sup> Yet one realises the enchanting power of Munshi as a story teller. His *Jay Somnāth*, a story of crusade, the major novel where Hindu pride vindicates itself is the most transparent evidence of his power to move religious passion. The scene where Gangasarvajna, the priest of Somanath Temple, stands between the holy *lingam* and the invaders is generally considered to be a memorable one. The allegorical significance of the omniscient priest as well as the invader Mahmud, a component in God's eternal *līlā*, the ups and downs of history, the destruction of the temple, the futility of heroic defence of soldiers, the defeat of Bhimsen, the death of the priest, the breaking of the sacred lingam but finally the action of the armies of Marwar and Ujjaini and the escape of the invader and the building of the temple—a succession of thrilling and exciting incidents kept the contemporary reader spell-bound. It is not the interpretation of history but a celebration of the past and reconstructing it with beauty and colour and splendour and exotic qualities to escape from the rude present. Jhaveri observes: 'Munshi has generally ridiculed the present; and found only in the past the qualities of grandeur, greatness, sacrifice, courage etc. which had taken possession of his imagination'.<sup>17</sup>

#### *Treatment of History by the Assamese Writers*

Despite the harshness of Jhaveri's judgement of Munshi's historical narratives and their diminishing popularity today, which is not unexpected, they have celebrated the history of Gujarat: its noble achievements and tragic moments. The historical writings in Indian languages in the twentieth century followed this pattern even when the writers in one language had no knowledge of the trends in another language. The Assam situation can be taken as yet another evidence.

Hiteshvar Barbarua (1876–1939) published a long poem *Kamatāpur Dhvaṃsa* (1912) which narrates the destruction of the ancient city Kamatapur. Himself a scion of the ancient Ahom royal family Barbarua was also greatly interested in Assamese history. His poem *Tirotar Ātma Balidān Kāvya* (1913, The Poem of Women's Self Sacrifice) is in the praise of the queen Jayamati Kunwari for her husband Gadhadar Singh who ruled Assam in the seventeenth century. Jayamati, the most popular heroine in this period, fired the imagination of several powerful Assamese writers. Lakshminath Bezbarua wrote *Jayamatī Kunvārī* (1915) and Dandinath Kalita (1890–1950) wrote *Safir Tej* (1931), both plays dealing with the same theme.

There are two other heroines who have been the subjects of many



poems and plays. One is Mulaghabharu, who died in action against the Mughal army and the other is the queen Phuleshwari of the early eighteenth century who rose from a temple dancer to the position of a powerful queen. *Yuddha Kṣetrata Āhom Ramanī bā Mulā Ghābharu* (The Ahom Women in the Battle-field or Mula Ghabaru (1915 ?) by Hiteshvar Barbarua is an extremely popular poem, many lines of which became proverbial in Assam. Appreciated by adults and children alike this poem was a popular text for school children. The heroine was also the subject of Radha Kanta Sandiqi's play *Mūla Ghābaru* (1924). All these works celebrated the courage and nobility of the three heroines and glorified the Ahom race.

The Mughal invasion of Assam in 1533 inspired several works including Lakshminath's *Cakradhvaj Simha* (1915). This work celebrating Assamese army's victory over the Mughals and the courage and heroism of the king Chakradhvaj and his general Lachit Narphukan, has been described by a scholar as the 'Assamese National Anthem in five acts'.<sup>18</sup> Lachit who defeated the Mughal army at Swargadeo became a hero and a part of the folklore.<sup>19</sup> Padmanabha Gohain wrote a play *Lācit Barphukan* (1915) as did Nakul Bhuyan in 1927 under the title *Badan Barphukan*. Padmanabha wrote another play *Sādhani* (1919), theme of which is the defeat of the Chutya King by the Ahom King Pratap Singh and the adulation of Sadhani, the wife of the defeated hero.

The other historical episode that kept the Assamese mind engaged was the Burmese invasion. It was the subject of Lakshminath's *Belimār* (1915). Rajani Kanta Bardoloi's novel *Danduvā Droha* (1924), the most important historical novel of this period is based upon the uprising by the Kamrup against the tyranny of the Ahom kings. The people courageously defied the king under the leadership of Hara Datta and Bir Datta. This insurrection continued for seven long years and was finally suppressed by the king with the help coming from outside his kingdom.

The other historical novel *Rahdai Ligiri* (1930) that Rajanti Kanta Bardoloi wrote, is based on the first invasion of Assam by the Burmese soldiers. Bardoloi glorified the heroine Rahdai for her courage and fidelity. She is, however, not a historical person, but a fiction constructed on the model of several popular heroines. Harinarayan Datta Barua also wrote a popular novel *Citradaśan* (1931) which used the famous battle of Swargadeo, foregrounding the Ahom-Mughal confrontation.

Daiva Chandra Talukdar (1901–68) wrote two plays *Bāmuni Kuwar* and *Bhāskarvarmā* (1935) the former dealing with the military expedition of the Ahom King Tyaokhamthi against the Chutias as the historical background, and the latter with the time of the Kamrup Emperor Bhaskar Varma. Dandinath Kalita (1890–1950)'s novel *Gana Viplav* (1948) narrates the life of Assam against the background of Maymonia revolt of the people against the Ahom King.



*Tamil Pride in the Past*

The Assamese writers exploited the history of Assam admirably. Their motivation came partly from the middle class assertion of its cultural and linguistic identity and partly from the writers' anxiousness to create a bridge between the written literature and the folk traditions which kept the memory of the great heroes and heroines alive. The development of historical novels and plays was an essential part of the growth of the identity of the people. The language areas where one does not find comparable development in historical fictions were generally free from any immediate compulsions of politics of assertion of identity. Writers naturally looked for well established historical materials as the 'stoff' of their work to ensure greater authenticity and respectability. But it was the projection of the past that was crucial irrespective of the nature of the source. They employed other ways of working with the past and used the materials from memory rather than documented 'history'. In Tamil Nadu, for example, there is a strong love for the language, antiquity of which goes back to the eras before Christ, and an equally strong pride in the achievements of its people in the field of architecture and dance and poetry and empire-building. The stories of these achievements are part of the memory of the people which is kept alive through its folklore and various forms of literature which no one treats as historical. The historical novel, as it is known today was introduced in Tamil only in 1895 the year. T.T. Saravanamuthu wrote *Mokanāṅki* based on the life of the Naik Kings who ruled Tiruchy and Tanjavour in the middle of the seventeenth century. The second novel *Maṅgammal* by S. Kudalingam Pillai was published in 1903—which also took its theme from the medieval history of Tamil Nadu.<sup>20</sup>

Seven years later the novel *Sathyavalli* (1910) by Kulandaiswamy Pillai a story on the Rajput life, appeared. Again there was a long gap before H. Nelliah brought out the novel *Candravadhana* in 1935. It is very clear, then, that the Tamil writers did not feel any urgency to recreate the past in modern narrative forms. In fact the form novel itself had a rather halting growth in Tamil. For the first few decades of the twentieth century there was a barrenness in the history of Tamil novel, despite the presence of Bharati and Madhavaiya (1872–1925). After Madhavaiya's untimely death, 'there was an interregnum', writes M.U. Varadarajan, 'in the field of Tamil novels'.<sup>21</sup> This vacuum was filled by the detective novel, a powerful genre in Tamil literature. Readers had to wait till R. Krishnamurthi (1899–1954) (popularly known by his pen name, Kalki) who carved a niche for historical novels in Tamil.

Like his senior contemporaries K.M. Munshi in Gujarati or Rajani Kanta Bardoloi in Assamese Kalki chose his materials exclusively from the history of his own region, and like them he too studied the available sources



intensively. Varadarajan writes: 'Kalki studied analytically the Pallava and the Chola histories, their civilisations, customs and manners of the people and their mental attitude before embarking on the historical novels. He created imaginative characters in order to give his historical notes a story form. Such imaginative characters remain alive in the memory of those who read his novels. They in fact live in the minds of the readers more than the Pallava and the Chola Kings mentioned in the history books.'<sup>22</sup>

A fine journalist and a freedom fighter who had been to jail several times, Kalki spread the message of Gandhi through his powerful pen. His historical novels too were inspired by his patriotic concerns and the love for the Tamil history. Before the emergence of Kalki, there were historical writings but none of great significance. A play by Bharatidasan *Iraniyan Allatu Inayarra Virān* (1939) is interesting not so much for its historical content but for its ideology, it being a story of conflict between Aryan and Dravidian. T.N. Kumaraswamy translated Rakhal Das Bandyopadhyay's Bengali novel *Mayūkh* (under the title *Mayukām*, 1942). These efforts indicate the change in the literary climate that greeted the entry of Kalki. His first historical novel *Parttipan Kanavu* (King Partipan's Dream, 1946)<sup>23</sup> is based on some events that took place during the reign of the Pallava King, Mahendravarman (590–630). It is a story of the struggle of the Chola King to throw away the Pallavas. Thus there was an oblique reference to British rule. This was a tremendous success and Kalki planned two more works of great magnitude. His other novel *Civa Kāmiyin Capatam* (The Vow of Sivakami, 1948), also based on Pallava history is considered his best. It has 'gained the stature of prose epic literature'.<sup>24</sup> It is a powerful story of Sivakami, daughter of a sculpture, who grew into a dancer and finally got caught into the nets of politics. Kalki wrote another novel, *Ponniyin Celban* (1950) based on Raja Raja Chola I (985–1015), the greatest of the Chola Kings. It celebrates the greatness of the Chola empire. The density of the epic comes from Kalki's minute observation of details, the evocative power of his language and an uncanny sense for the past. In this respect he is comparable with his Bengali contemporary Saradindu Banerji who could create the glory of the vanished empires and the bygone days with fine verbal music and rich and deliberate archaism. 'Ponnau, the boatman, Sivanadiyar, the emperor in disguise, Kundavi, the princess, Sivakami, the danseuse, Aryana Chirpi, the master sculpture', writes S. Kundaswami 'Turaivam' '... and scores of other characters, spies and soldiers, astrologers and priests, ministers and mendicants—all these men and women from a forgotten age of Tamil history peopled Kalki's novels.'<sup>25</sup> He very aptly compares Kalki with the emperor Rajaraja Chola, one being the founder of Chola dynasty, and the other of the Kalki dynasty, that is the historical fiction in Tamil.<sup>26</sup>

In fitness of things, perhaps, Kalki wrote a magnificent novel *Alai Osai*



(*The Sound of the Waves*, 1953) in the background of the freedom struggle—fictionalising the contemporary history for which he received the Sahitya Akademi award in 1956, two years after his death.

### *Widening of Interest: The Telugu Case*

In the last decade of the nineteenth-century Chilakamarti Lakshminarasimhan emerged as a popular writer of historical romances in Telugu. His primary inspiration came from, points out Sitapati, 'the historical novels of Meadows Taylor such as *Tippu Sultan*, *Tara Bai* and *A Noble Queen* (Chand Bibi).'<sup>27</sup> That tradition continued in the twentieth and gained in intensity soon after the establishment of the Andhra Mahasabha in 1910 which gave a call to the writers to portray the glorious past of the Telugu community. But unlike Kalki and Munshi, Chilakamarti, who came to be known as the Andhra Scott for his portrayal of the Andhra past, did not confine himself to the history of the Andhra people alone. He exploited the history of Rajasthan as well as the ancient period of Indian history. The inspiration came not only from Meadows Taylor (1806–76), but more from Walter Scott and Bankim Chandra who was extensively translated into Telugu by the beginning of the twentieth century. Several followers of Chilakamarti emerged at that time and they contributed significantly to this category of literature. In 1911 two novels were published: one *Vasumati Vasantam* (by Venkata Parvatisvara Kavalu) dealing with the period of Chandragupta Maurya and other *Tārābāyi* (by Ketavarapu V. Shastri) which is a narrative of the courage and sacrifice of a Rajput woman. A.V. Narasimhama wrote *Vasanta Senā* (1912) which depicts the clash between Hinduism and Buddhism, a theme not very well exploited by the novelist. Venkata Parvatisvara Kavalu wrote *Pramadavanamu* (1913), a romantic story on the background of Vijayanagar. That very year Akkiraju Umakantam published a novel on Tipu Sultan based on M. Taylor's popular work. In terms of themes and use of different periods of Indian history Telugu writers showed a greater variety than writers in many other languages. There were works such as *Vijayanagara Sāmrājyamu* (1914) by D. Raghava-Chandrayya Chandari, Visvanatha Satyanarayan's *Andhra Pauruṣam* (1917), or Bhogaraju Narayanamurti's *Andhra rāṣṭrāmu* (1919), on the time of Ganapati Deva, the most powerful Kakatiya ruler, or Srinivasa Rao's play *Rāmarāju*, a play on the fall of Vijayanagar; Chilakamarti's novel *Kṛṣṇaveni* (1921), on the life of Golconda during the Qutabshahi period—all celebrating the Andhra past. There are works like K. Subba Rao's plays *Roshanārā* (1921) on the romance of Shivaji and Roshanara and *Rānā Pratāp* (1922); Icchapurapu Yajnancarayana Shastri's patriotic play *Rasaputra Vijayamu* (1924) on the confrontation between Rajasinha and Aurangzeb,<sup>28</sup> Rajasekhar Satavadhani's poem in five cantos *Rānā Pratāp Sinha Caritra* (1934) considered to be one of the great epics of modern Telugu.



The Telugu interest in themes related to the history of other regions can be further evidenced in frequent translations of plays of D.L. Ray from Bengali. But it must be said that the Telugu writers were quite happy with the materials they found in the Andhra history. The popular heroes and heroines were Prataparudra, the King of Kakatiya, or Rudramma, the daughter of Ganapati, the Kakatiya ruler. They also include characters associated with the Satavahana Dynasty (e.g. the famous novel *Himabindu*, 1933 by Adipi Bapiraju on the first dynasty of Telugu rulers) or with the Vijayanagara kingdom. It is equally interesting to note that some of popular heroes are the poets and saints—for example Malladi Avadhani's play *Khadga Tikkana* (1938) is based on the life of the poet Tikkana, the translator of the Mahabharata in Telugu. Nori Narasimha Shastri wrote a novel *Nārāyaṇa Bhaṭṭu* (1949) on the life and time of Nannaya the great Telugu poet, and another novel *Rudrama Devī* (1950) on the time of Tikkana.

In this respect Kannada writers are comparable to their Telugu counterparts. Both Basavanna and Akka Mahadevi have been subjects of many plays. Chaitanya fascinated a few Bengali writers in the nineteenth century but no important novelist or playwright in the twentieth showed much interest in him as a subject. Assamese writers on the other hand were attracted by the life of the saint-heroes. Padmanath Gohain-Barua wrote *Asam Pratibhā* (1924), a play on the life of Shankar Deva and Madhav Deva. The play, however, was not well received and seriously criticized by Lakshminath Bezbarua. Debananda Bharati wrote a play *Śrī Śankar Deva* in 1954.

### *The Search for Bengali Heroes*

The Bengali writers since the nineteenth century showed greater interest in histories of other regions of India particularly those of Rajasthan and Maharashtra. Nevertheless the search for Bengali heroes was quite conspicuous. Neither Bankim nor Ramesh Chandra could find a memorable hero from the history of Bengal. But in twentieth century when historical novel was in the decline the Bengali heroes began to appear with vigour. Rakhal Das Bandyopadhyay wrote several novels; some dealing with the Gupta period, and one (*Lutfā*) on the Delhi ravaged by Nadir Shah. But he also wrote *Śasāṅka* (1914), *Dharmapāla* (1915), both dealing with the pre-Muslim Bengal, and *Mayūkh*, which records the days of Shajahan when the Portuguese pirates terrorized South Bengal.<sup>29</sup> Rakhal Das' portrayal of Sasanka and Dharmapala was prompted by his Bengali pride. One of the finest works on Bengali life came from the scholar Haraprasad Shastri, who in his *Bener Meye* (1917) portrayed the social life of the tenth-century Bengal without the aid of any colourful 'historical' hero. Admired only by a minority and ignored by the general reading public this work is a departure from the conventional historical novel. It presented a time and a community rather than a few individuals.



## IV POPULAR HEROES AND HEROINES

Among the heroes from ancient India that have recurred in poems and plays in the twentieth century most popular is Chandra Gupta Maurya much more than his illustrious grandson, Ashok, who has been the subject of many works but none made very strong impact on the readership. Buddha, of course, had fascinated the Indian imagination and some of the greatest writers of our period, including Tagore celebrated the greatness of the religious leader. But Buddha, being veiled by legends and anecdotes is both a part of the recorded history and of the memory where facts and fictions merge. All that has been written centering on Buddha, therefore, do not aspire the condition of historical novels or plays but of hagiography; they are poetic explorations into a past illuminated by his spiritual presence.

*Ashoka*

Ashoka's life though eulogized by all historians, for his compassion and nobility and catholicity, and concern for the welfare of the subjects did not attract the novelists and playwrights. Three Bengali play-wrights Kshirodprasad Vidyavinod, Girish Chandra Ghosh and Manmatha Ray wrote plays, all entitled *Asoka* in 1908, 1911 and 1933 respectively. Lakshminarayana Mishra and Chandragupta Vidyalamkar both wrote: plays in Hindi 1926 and 1937 respectively with the same title *Asoka*. P. Padama-bhayya wrote a play in Kannada *Asoka Vijaya nāṭakam* (1926). In Oriya, despite one's expectation of a large number of works on Ashoka, only a few writers have chosen the great king as their subject. Nagendra Kumar Ray's novel *Kalinga Bijaya* (1945) on the conquest of Orissa by Ashoka, is one of the popular works in this period. There were a few plays in Telugu, e.g. S. Muddukrishna's *Asoka* (1935) and C. Sanyasiraju's play with the same title written about the same time and none with much impact. All these writings have grown around one crucial event, the conquest of Kalinga, that changed the course of Ashoka's life, from a rapacious conqueror to a benevolent king. The message and the tone of all these works are predictable and identical, almost a rephrasing of the statement of H.G. Wells: 'Amidst the tens of thousands of names of monarchs that crowd the columns of history, their majesties and graciousness and serenities and royal highnesses and the like, the name of Asoka shines, and shines almost alone, a star.'<sup>30</sup> Poems there had been many, including an epic, *Kunāl* (1943) by Sohan Lal Dwivedi in Hindi on Ashoka and his time as well, there are numerous biographies and learned works in almost all the major languages but very few plays and novels and stories. One of the stories by Masti Venkatesa Iyengar, 'Priyadarśī Asoka' written in 1947 is a timely tribute of the Indian writer to the memory of the greatest ruler of the country, at a time when the frenzy of violence and hatred had engulfed the



country. The Bengali historian-novelist Rakhal Das Bandyopadhyay is perhaps the only noted writer to criticize Ashoka. In his *Prehistoric Ancient and Hindu India* (1934) he described Ashoka as a bigoted Buddhist and compared him with Aurangzeb.

### *Chandragupta-Chanakya*

The potentiality of the Chandragupta-Chanakya theme was not adequately exploited in the nineteenth century. The noted exception is the Kannada prose work *Mudrā mañjuṣā* (1823) by Kempunarayana based on the Sanskrit play *Mudrārākṣasa*. Harinarayan Apte is the first writer of note to take up the theme in his novel *Candragupta* (1905) and in this century. Apte's novel was translated into several languages including Hindi (1924) but greater impact was made by Dwijendralal Ray's Bengali play *Candragupta* (1911). It presented a new hero, patriotic and noble, and a glorious Indian past built by the military prowess of the warrior class and the vision and pragmatism of Chanakya. This play which became immensely popular in the Bengali stage continued to remain so for many years not only there but also in different parts of the country. It remained a favourite work for the translators in various languages. The factors contributing towards its continued popularity are, the response to Alexander and the settlement of the Greeks in the North-West India threatening the integrity of the country, and powerful dramatic moments involving the life of Chanakya. Both gave this play an additional political dimension. It became not only a construction of an exciting period in the Indian history but it generated a new meaning so relevant to the people involved in the national movement. Its significance was further deepened by the deft characterization of Chanakya, the Indian Machiavelli, presented as a shrewd, diplomatic, selfless minister and also as a man who has kept all his tender emotions concealed under a rough exterior.

N.C. Kelkar's Malayalam play on the same hero appeared in 1913. Bengali *Candragupta* which had become popular in the Hindi area inspired several plays to appear in Hindi in few years time. Badrinath Bhatia's play, for example, came in 1915. Translations of Harinarayan Apte's novel *Cānakya aur Candragupta* in Hindi in 1924 is an expression of the Hindi reader's continued interest in the Maurya hero. When the most significant play in Hindi on the hero was published in 1931 by Jayashankar Prasad, Chandragupta had become a national hero; and established himself as a favourite theme for the poets and playwrights in different languages. Vidyananda Paramhansa wrote a novel in Kannada in 1917; P. Avittam Tirunna Tampuran wrote *Candragupta Vijayam* a poem in Malayalam in 1920 and Balkrishna Kar wrote a play in Oriya in 1926. Several plays on Chandragupta were written in Malayalam by K. Mamman and K. Vasudevan Musatu in 1919 and 1927 respectively both under the same title. V. Krishnan Thampi also wrote a play in 1930 but under the title *Cānakyan*. However, Jayashankar



Prasad's play is one of the landmarks so far as this particular subject, as well as the genre of historical plays, are concerned. Chandragupta theme remained popular till the beginning of the fifties and its potentiality has not been still exhausted. The strong influence of Chandragupta as a historical subject in various Indian literatures, was in all probability due to the popularity of D.L. Ray.<sup>31</sup>

### Shivaji

Shivaji, who had already emerged as a new Hindu hero in the nineteenth century became a pan-Indian literary figure by 1905 mostly through the enthusiasm of Tilak and partly because of the historical researches that projected the Maharashtrian statesman in a new light. The major Marathi novels in this period centred round Shivaji: whether Nathmadhav's *Sāvalkvā Tānded* (1914), Harinarayan Apte's *Vajrāghāt* (1915), Prabhakar Shripat Bhase's *Sivājīcā Ujawā Lāt* (1915), or Yashwant Narayan's play *Candragrahan* (1917). The Marathi writers exploited the local history with such pride and feeling that their regional aspirations coincided with the nationalist construction of the Indian past without any trace of conflict. Along with Shivaji, several other characters associated with him, including his most formidable adversary, the Mughal emperor, Aurangzeb appeared in numerous plays and novels with unfailing regularity.

Sehakarī Krishna's *Śāpī Mahārāṣṭra* (1916) is the story of the execution of Sambhaji by Aurangzeb; Vishnu Hari Oundhkar's popular play *Bebenda Sāhi* (1924) deals with Sambhaji's life; V.V. Dadap recreates the Peshwa regime in his thirteen part novel *Vaḍaḷ* (1937) and V.D. Savarkar's in his *Uttar-Kriyā* (1933) narrates the story of Madhavrao Peshwa's revenge of Panipat. Savarkar valorizes the soldiers who died in the battle and infuses the narrative with his own ideology of the revival of Hindu power. Dadap's works too had a pronounced Hindutva bias. The contrasting note could be heard in Apte's *Sandhikal* (1922), a work recording the defeat of the Rajputs. It evokes the spirit of Hindu-Muslim unity through the persona of the Sufi Saint Farjandbaig and through the relationship between Mansingh and Hasina—the two old devices initiated by Bhudev Mukhopadhyay and Bankim Chandra in the last century.

Since his first appearance in *Aṅgurīya Binimay* in 1862 Aurangzeb continues to be a favourite character and has been presented either as a noble hero with some 'flaw' in him or as a villain with some sterling qualities depending upon the writer's understanding of the historical facts and his religious ideology. Like Ram and Ravan, Henry II and Thomas Becket, Shivaji and Aurangzeb became necessary components of the same theme. The glorification of the Maharashtrian hero, who turned out to be the defender of Hindu faith and a symbol of Hindu power, was delicately balanced by a vilification of his adversary. Several writers, however, re-



fused to accept this mechanical and ideologically narrow hero-villain framework and explored into new possibilities. The Bengali play *Ālamgīr* (1921) by Kshirodprasad Vidyavinod, for example, is conspicuous by its dignified presentation of the Mughal emperor. It was a great stage success whenever the rich and complex character of Aurangzeb was portrayed by Sisir Kumar Bhaduri, the great actor of the yester years. Nathumal Upadhyay, 'Bechain's Hindi play *Atyācārī Aurangzeb* (1929) presents the hero as cruel and deceitful and as a philistine, and Hari Krishna 'Premi' Hindi play *Svapna Bhang* (1941) presents Aurangzeb as a dogmatic in contrast to his liberal and mystic elder brother Dara Shikoh. The theme of the play *The Bride of God* (1931) in English by Annanyai is the patricidal confrontation. Dara Shikoh is the subject of a Telugu drama *Dārāsakō* (1949) by B. Satyanarayan Sharma. In another Telugu play *Rasaputra Vijayam* (1924) by I.Y. Shastri, Aurangzeb is presented as an adversary of Rajasimha probably on the model of Bankim Chandra's novel. We do not have the information of the existence of any work critical of Shivaji.

The process of consecration of a national hero started before the attempts of Tilak by the nationalist historians in the nineteenth century itself. By the twenties of this century Shivaji was certainly one of the most well known heroes inspiring patriotism. Yogindranath Basu's long narrative Bengali poem, *Śivājī* (1918), a sequel to another patriotic verse-narrative, *Prthvirāj* (1915); Vaman Sitaram Mukadam's *Chatrapati Śivājī* (1934), a historical biography, in Gujarati; Iccharam Desai's Gujarati novel, *Sivājīni Surāṭni Luṭ* (this was published in the nineteenth century but had several editions in the twentieth); Venkatesh T. Kulkarni's Kannada novel *Chatrapati* (1919) and *Gairik Patākā* (1930) a Bengali play with strong political overtone, by Sachin Sengupta are only few examples of the great popularity of Shivaji. It continued through out the agitation for Independence and even after that.<sup>32</sup> The most noted work on Shivaji is *Śivabhāratamu* (1943), a Telugu epic by Gadiyaram Sheshashastri. This epic describes the life of Shivaji in detail beginning from his birth to his coronation. In the process of eulogization of the hero there has been attempt to achieve equation between Shivaji and Lord Shiva, Jijabai, Shivaji's mother, and *Bhāratamātā* (Mother India) and *Jaganmātā* (The Supreme Mother), thus adding both religious as well as contemporary political dimension to the epic. This has been further extended to the image of the ascetic king by foregrounding the relation between Shivaji and Ramadas. The narrative has thus turned into a political allegory written during the Quit India Movement. The poet justifies Shivaji's action against Afzal Khan; this is justification of the policy that violence to be resisted by violence and treachery to be answered by treachery. It may be mentioned here that among the Shivaji plays in Sanskrit Chintamani Ramchandra Sharma's *Abdala Mardana* (1916) deals with similar theme, that of overpowering the 'Muslim enemy' by Shivaji.



*Rana Pratap*

Among the other pan-Indian heroes and heroines two most popular are Rana Pratap and the Rani of Jhansi. As expected the story of Pratap has been celebrated in the Rajasthani folklore for centuries though appeared in print only in this century. In 1927 a new edition of Muraridhan Kaviraja's *Pratāp Prakāś* was published. Pratap haunted the poetic imagination of Rajasthan and it is quite natural that Kesharsinha Barahath would be writing a long narrative poem in 1935 under the title *Pratāp Caritra*. It was D.L. Ray again who popularised Pratap as a patriotic hero in his Bengali play *Rānā Pratāp Sinha* (1905) and his model was accepted by many dramatists without much innovation. The play was translated in several languages including Oriya in 1916 by Radhamohan Rajendra Dev and in Telugu in 1926 by Shripada Kameshvara Rao. Mulasankara M. Yajnik wrote *Pratāp Vijayam* (1928), Mathura Prasad Dikshit *Pratāp Singha* (1937) and Siddhantavagish, *Mivāra Pratāpam* (1947)—all the plays in Sanskrit. It is interesting that Siddhantavagish also wrote a play *Vaṅgiya Pratāp* (1946) on Pratapaditya, a Bengali landlord who became a patriotic hero in the nineteenth century. Tagore repudiated this hero in his novel *Bau Thākuranir Hāt* and in the play *Prāyścitta*. Pratap found admirers in different parts of the country: Kirtinath Das wrote play in Assamese (1922), G. Venkata Subba Rao a play in Telugu (1927), Haridas Manik wrote a prose narrative (*Mevād Kā Uddhar*, 1923) in Hindi and Jagannath Prasad Milind wrote an extremely popular Hindi play (*Pratāp Pratijñā*, 1929).

*Durgavati*

The valiant contemporary of Pratap, Rani Durgavati, who fought against Akbar, also figured in many languages. She being a part of the folklore of Madhya Pradesh has appeared in many poems and plays written by the inhabitants of Madhya Pradesh. Since the Rani has been glorified and Akbar has been portrayed as the invader the question of communalization of the theme has been raised by some. S.S. Sharma thinks that the confrontation between Durgavati and Akbar should not be misconstrued as a communal fight. 'Had it not been Akbar [but] any other Hindu imperialist in his place the Rani would have resisted him with the same vigour. She had many Muslim warriors in important positions on her army . . . who sacrificed themselves for the honour of the Rani.'<sup>33</sup> Undoubtedly some of the plays and novels narrating the confrontations that involved Hindu and Muslim characters have contributed to the communal misunderstanding and some writers deliberately championed cause of a particular communal group by distorting history. It is equally important that there were writers who constructed history, to create new models of behaviour and communal harmony. The finest example is Premchand's play *Karbālā* (1924).<sup>34</sup>



### *Hazrat Husain*

Premchand wrote this play at a time when he was deeply concerned with the growing communalization of Indian politics and the growth of enmity between the Hindus and the Muslims. In the introduction of the play he expressed unhappiness over the Hindu ignorance of Muslim history, which he thought was one of the reasons of Hindu-Muslim misunderstanding. The play whatever be its merit appears conspicuous in the midst of works valorizing Hindu heroes and always presenting the Muslim kings and emperors as tyrants. The most interesting episode in the play, to say the least is the mention of some Hindus fighting along side Hazrat Husain, and Premchand claims it to be a 'historical' fact. He wrote: 'some believe that after the battle of the Mahabharata, the descendants of Ashwatthama had gone and settled there. Some others opine that there might have been the descendants of those Hindus whom Alexander the Great had captured and taken away.'<sup>35</sup> Amrit Rai observes, 'The implication obviously was a contact between the past episode in which our ancestors had shed blood together in a common cause and the present times when the two communities were after each others blood.' The historicity of the Hindu participation in the battle of Karbala may be debated but Premchand's own understanding of the past was prompted by his concerns for the present: hence he could use the battle of Karbala as a metaphor of Indian battle for freedom. No wonder that the Hindus fighting for Husain would be singing a hymn in praise of India.

### *Rani of Jhansi*

The sepoy uprising provides numerous instances of the Hindus and the Muslims fighting together against a foreign rule. Since the eighties of the last century sepoy rebellion became a store-house of narratives and plays. And in the twentieth—Savarkar hailed it as the first war of Independence—the heroes of the rebellion became recurring features in Indian literature. Soon after Gandhi's emergence as the leader of Indian people, one notices, the Rani of Jhansi reappears from the past not only as a symbol of pride and patriotism that she had already become—the Malayalam poem *Lakṣmī Bāyī Śatakam* (1908) is an evidence—but also as the power represented by woman coinciding with Gandhi's call to women to participate in the freedom movement. Krishnaprasad L. Bhatt wrote a novel in Gujarati under the title *Jhansi-nī Rānī* (1921) and Durgaprasad Asaram's Marathi poem *Jhamsici Samgrāmadevatā Rānī Lakṣmī* (1925). Both the novelists celebrate the power of woman in defending and preserving the society and present her as a modern Indian woman demanding freedom. The most inspiring poem on the Rani came from Subhadra Kumari Chauhan, the first woman Satyagrahi, who went to jail several times with her poet-dramatist husband Thakur Lakshman Singh.



The image of Lakshmibai appeared again and again in Indian life and literature throughout the colonial period as it was so easily identified with the image of the Warrior Mother as conceived in religion and later appropriated in politics by Bankim Chandra and his followers, Aurobindo in particular. It is interesting to remember that Bankim planned to write a novel on Lakshmibai. It appears natural that Subhash Chandra Bose, who visited the tomb of Bahadur Shah to salute the leader of the 1857 rebellion should also raise the Rani Jhansi Brigade as part of the Indian National Army. The importance of the theme grew in political significance in every phase, particularly in the last one, of the Indian struggle. Manilal Bandyopadhyay's Bengali play *Jhāsir Rānī* was published in 1942; Vrindavanlal Varma, one of the finest historical novelists in Hindi famous for his eminently readable romance *Mṛganayanī*, wrote a play and a novel between 1946 and 1948 under the title *Jhānsī Kī Rānī* which was dramatised in 1956. In 1953, four years before the centenary of the sepoy rebellion, Vishvanatha Satyanarayana, celebrated the warrior heroine in his moving poem *Jhānsī Rānī*.

#### V THE DECLINE AND THE RESURGENCE

Despite this exuberance in the growth of historical novels and plays, much of the works belonging to this genre did not outlive the contemporary reception. In certain languages, Bengali is one of them, this genre was on the decline in the twentieth century.<sup>36</sup> Tagore and Sarat Chandra did not show any interest in historical novels. The contemporary problems kept the Bengali novelists completely engaged. Premchand also did not have the interest in historical novel. Urdu situation was not different either. The greatest figure of historical novels in Urdu Abdul Halim Sharkar (1860–1926) exhausted all the possibilities. There were few writers still working with the old themes. Md. Abdul Hafiz Nagrani was one. Occasional plays like *Shāh Jahan* (1946) by Rafiq Khavar or *Chand Bibi Sultana* (1945) by Vazir Hasan Dehlavi did not have much relation with the mainstream Urdu literature.<sup>37</sup>

After the death of C.V. Raman Pillai historical novels in Malayalam did not have its earlier vigour. T. Raman Nambeesan (1888–1983)'s *Keralaeśvaran* (1926), narrative about the Raja of Vettath who fought for his freedom, was one of the popular works but there were not many writers interested in history. The historical novel was popularised again by the noted historian K.M. Panikkar (1894–1963). His *Kerala Simham* (1941), a story about the Raja of Pazhassi who died a hero's death fighting the British, and K. Padamanabhan Nair's *Kuñjalimarakkal* (1959) that glorifies the legendary naval commander of the Zamorin of Calicut, are the two landmarks of a vanishing species. In Hindi, however, historical novel continued to flourish with writers of imagination such as Rahul Sankrityayan,



Vrindavanlal Varma (1889–1969), Chatursen Shastri (1881–1960), Rangeya Raghava (1923–62) and Hazari Prasad Dvivedi (1907–79). But the historical novel never attained the height and respectability that social novels acquired under the stewardship of Premchand. Unlike other literatures, Marathi or Gujarati or Assamese, the Hindi historical novel did not grow primarily as a response to the contemporary political movements. The historical plays were more intimately connected with the political aspirations while the historical novels were more concerned with the recreation of a romantic past and with psychological problems against the background of the historical time. This is not necessarily an adverse criticism. Most of the novels of Vrindavanlal Varma are placed in the Muslim period and his locale is Bundelkhand, the area he knows and loves. His *Gadha Kundāra* (1924) is his first powerful romance. It describes the destruction of the Khandaras and the capture of their fort by the Bundelas. The novel *Virātā Kī Padminī* (1936) is the story of the beautiful Kumuda who was looked upon by the people of Palara as the incarnation of Devi Uma. It is a story of love and sacrifice. His most well known work *Mṛganayani* (1950), is about the love between the Raja Mansingh Tomar of Gwalior and the Bhill queen Mriganayani. Dvivedi's narrative *Bāṇa Bhaṭṭa Kī Ātma Kathā* (1947) written in an ornate and picturesque diction is different from the rest of the historical novels or plays in the early period of this century, such as Bhagavati Charan Varma's *Citrālekḥā* (1934), vaguely suggested by Anatole France's *Thais*, or Chatursen Shastri's *Vaiśālī Kī Nagarvadhu* or even the novel *Vayam Rakṣāmaḥ*, located in the pre-Vedic times; and Rangeya Raghava's scholarly and imaginative work *Murdoṅ Kā Tīlā* (1948) on the time of Mohenjodaro, all of them being inspired by the demands of contemporary political life. These works too, coming as they do towards the end of the colonial period, had their ideological moorings. They too reflect the author's attitude towards the past or their ideas of royal duties. The domination of ideological concerns is strongly manifested in the historical novels of Rahul Sankrityayan, most of which defy popular narrative structures. Rahul's *Simha Senāpati* (1947) and *Jai Yaudheya* problematize the nature of the republican and monarchical system. The kind of historical novel that he wrote is a direct outcome of his approach to history itself. For him the history of man is not confined to the achievements of few individuals: kings and soldiers; but it is a story of the man, the tiller of the soil and the hewer of the woods. *Simha Senāpati*, the most famous novel of Rahul Sankrityayan, presents four main historical characters, Buddha, Mahavira, Bimbisara and Ajatashatru. The protagonist, however, is Simha (a name occurs in Buddhist texts) who is the *senāpati* (general) of the Licchivis. It is a story of ancient Indian republic, as opposed to the kingdoms, run on socialistic principles. Critics have taken Rahul to task for his deliberate changes and inclusion of facts 'to support his Marxist theory'.<sup>38</sup> Yashpal, too in his historical novel *Divyā* (1945) constructs the



past according to his Marxist understanding of Indian history. It is a Marxist analysis of the time around second century B.C. in Madra which is a republic but still feudal in its social relations and values. Divya, a beautiful woman of artistic taste, belonging to higher caste, suffers and is exploited because of her femininity.

The Bengali novelist Bibhutibhusan Bandyopadhyay also thought of a new type of historical novel, though he had no knowledge of Marxian approach to history. His *Ichāmati* (1950) is the story of the common men and women living in an obscure village surviving through all political and economic changes. They are part of the flowing time like the river Ichamati on which they had been living for generations. This kind of history, however, has a limited appeal and the general expectation of the readers is for a romanticized past. As if to fulfil their demand emerged Bimal Mitra with his *Sāheb Bibi Golām* (1953) which opened a new wave of historical novel in Bengali, followed by Pramathanath Bisi and Mahasweta Devi. This is the time when Konkani had a noted historical novel *Ālbakerkān Gōy Kaseṁ Jikhleṁ* (1955) written by Shennoi Goembab. The story is based on the history of conquest of Goa by the Portuguese Commander Albuquerque.

It is the renowned Masti Venkatesa Iyengar who with his *Cennabasavanāyaka* (1949), a novel on the fall of Vidanur kingdom of Karnataka, brought the historical narrative back to the centre of attraction. He wrote another novel *Cikkavīrarājendra* (1956) which has been claimed by all Kannada critics as one of the monuments of modern Kannada literature. Masti, a master in verse tale, had written several long narrative verses such as *Soji Iada Holalu* (The Strange City) collected in *Navarātri* (1944–53), which recreates out of the ruins of Barkur in coastal Karnataka, a vision of its past grandeur. *Cennabasavanāyaka* problematizes the fortunes of the principality of Bidanur in the eighteenth century while *Cikkavīrarājendra* is the story of a king of that name who was the last ruler of Coorg, its time being the beginning of the nineteenth century when the East India Company took over the administration of the state. The former is, in the words of Seshagiri Rao, 'essentially a tragedy of incompetent ambition' and Masti has weaved 'a tangled web of human ambition, human misery and human greatness'<sup>39</sup> in a sustained narrative. The story is extremely absorbing in this novel as well as in *Cikkavīrarājendra* not because of exciting and thrilling situations, which are undoubtedly there, but because of a philosophy of life emanating from those situations and the behaviour of the men and women, virtuous and villainous. Masti observes moral forces playing great role in the life of individual, family and the community as he does point out the relation between morality and political power. He emphasizes the role of the individual, the great heroes, like the contemporary Indian historians, who alone can strike balance between the two.

*Cikkavīrarājendra*, like Bankim Chandra's *Śītārām* is a pathetic narrative of the fall of the hero. 'The world of the first novel' writes Seshagiri



Rao, 'is one of gloom and passivity . . . the world of the second is one of violence and pain'.<sup>40</sup> Like Bankim Chandra's characters, again, there is a strong presence of unseen power, but human actors in the novel are not mere puppets but relatively free agents within the constraints of power structure and their psychological patterns. Because of this presence of a 'supernatural force' and the tension emerging out of the unrestrained passions of the characters the narrative acquires a vastness. What begins as a story of an individual slowly develops into a narrative of a community; the present slowly penetrates into the past which is reconstructed with an uncanny imagination. Unlike Devudu's *Mayūra* or many such novels in various other languages recreating the beauty and splendour of the past, Masti did not want to reconstruct the bygone years to enchant and to thrill. He was not searching for a national hero nor was he looking for situations that might inspire the patriotic activities of the time. He had more serious concern: to study the causes of the decline of a society and disintegration of a community, and also to observe the limitations of man's vision. The two novels, apparently different from one another in tone, though written at different times have great affinities so far as the vision of life projected by them is concerned. The observations of Seshagiri Rao is worth quoting:

The two novels are similar in many ways and yet so different. *Cennabasavanāyaka* which permits streaks of light and echoes of laughter, is a tragedy. It is a tragedy in the sense that it shows goodness and nobility withering away in a world which is not altogether incomprehensible but which yet leaves us baffled. *Cikkavīrarājendra* though it creates a darker and more violent world is not a tragedy. The crimes of the ruler stink to the high heavens; and cry for retribution. And when we ponder on the crimes he has committed, we feel he is on the whole let off lightly. The first novel is richer, presenting as it does the lives of three communities. *Cennabasavanāyaka* gives an expression of bustle and movement but movement without action and result. . . . In *Cikkavīrarājendra* the action twists and turns over and moves and twists and all the while keeps eddying around the place. The story begins with the lame confident of the foolish and self indulgent king turning the key in the lock of the prison which holds the princess of Coorg; it ends with the virtual imprisonment of that king. He turns the whole of Coorg into a prison—and at the end finds that he has built a prison for himself. In *Cennabasavanāyaka* we watch and sigh; in *Cikkavīrarājendra* we are in a stifling world and we have scarcely the time—or the breath—for a sigh.<sup>41</sup>

The impetus that historical narrative received from the master craftsman such as Masti in 1949 continued to be sustained for sometime as evidenced by Achyut Rao Huyilagolo's play *Naragundada Muttige* (1951) on the fall of Baba Saheb of Naragund in North Karnataka and Venkatadri Iyer's play *Bettada Arasu* (1952) on the life of a king of Mysore. In 1953 came T.R. Subba Rao's novel *Kambaniya*, romanticising the history of Chitradurga, a small district, and its chieftain. The tumultuous response from the reading public encouraged the author to produce two more volumes. D.V. Gundappa



and K.V. Ayyar published a play on Bahuvali, the Jain saint, and a novel *sāntala*, the tragic life of the queen of Hoyala Vishnuvardana, respectively in the year 1953. Three years later came Masti's *Cikkavīrarājendra*.

It is a coincidence that E. Balakrishna's Tamil novel *Tanaikkan Kottai* was also published that year. This novel has been claimed as a corrective to the trends established by Kalki. The story is about the Tanaikkan Fort built in thirteenth century near the river Bavani, its time late eighteenth century during the reign of Tipu Sultan: a beautifully constructed narrative interwoven with the political intrigues of the time and the story of a girl who captured a tiger. Tipu is presented as a dignified and tolerant ruler respectful to all religions.

Contrary to the popular belief, history has dominated the Indian creative imagination throughout this period: it was used as 'the magic carpet' to escape from the dust and heat of the contemporary reality to a land of wish fulfilment, but it was also used as an instrument to project the contemporary through the past, to discover the continuity of life through the vicissitudes of time. The most valuable aspect of the construction of the past that one witnesses in the poems and plays and novels in this period is the wide variety of regional heroes and episodes of regional importance and emotional value overriding the demands of 'national' politics. The local merged with the national, *nāḍu* with *deśa*, and the regional coincided with Indian.

## CHAPTER 5

# Myths and Modern Indian Literature

### I THE POPULARITY OF THE 'PAURANIKA'

The treatment of mythological themes in modern Indian languages is both a continuation of the earlier traditions as well as a new and conspicuous feature that emerged only in the nineteenth century. The critical vocabulary of most of the Indian literatures has the term *paurāṇika* (derived from the *purāṇas* i.e. the myths) as distinguished from *aitihāsika* (historical). The ancients, or even the writers immediately preceding the post-colonial period, never felt the necessity to make this kind of distinction. The modern Indian writers and the readers, however, anxious to keep the recorded history separate from the mythology, which they relegate to the region of imagination and absurdities, insist on the inviolability of this distinction. This is not to suggest that history and myth need not be separated but only to emphasize the shift in the attitude of the modern that gave the treatment of mythology a new dimension.

Contrary to the popular perception that there has been a steady decline in the mythological literature with the rise of modernity and apotheosization of history and science as the body of true knowledge, mythological literature in India had never been wanting in votaries. Whatever be the historical legacies of the Indian languages, whether it is Sanskrit or Nepali, Oriya or Tamil, Telugu or Assamese, Marathi or Sindhi mythological writings had always enjoyed an important position in the growth of their literature. As mentioned before, mythological writings undoubtedly form a part of the residual tradition in certain languages but they also emerged as dominant streams in those which were under a strong Western influence and where the writers were critical of the traditional themes and forms.

Speaking in terms of language, Sanskrit presents an extreme position in the spectrum, it being a literary activity representing the residual tradition rather than of bold innovations. Most of the Indians who preferred to write in that ancient language also preferred older themes and ancient forms. Hemachandra Ray wrote at least two epics, *Rukmiṇī haraṇam* (1910), *Pāṇḍava Vijayam* (1917), both in twelve cantos on the age-old subjects told and retold by innumerable poets. Similarly Ranendranath Gupta



wrote *Hariścandra Carit* (1911); Krishnamurti Shastri *Rati Vijayam* (1923) and B. Ramarayana wrote *Samudramanthana Camphu* (1912). Mandikal Ramashastri's *Bhaimi pariṇaya nāṭakam* (1914), Kalipada Tarkacharya's *Nala Damayanti* (1926) or Dhurjati Prasad Bhattacharya's *Prahlād* (1928)—all dramas—are laboured works by scholars without any particular creative compulsion. Like dramas, epics too written according to the prescriptions of the Sanskrit rhetoricians, were produced throughout the century at regular intervals. Raja Chudamani Dikshita's *Rukmiṇi Kalyāṇa Mahākāvya* (1929) in ten cantos, Bhubaneshvara Ratha's *Śrīlakṣmaṇa Pariṇayam* (1924) in nine cantos (its theme is marriage of Lakshmaṇa, a daughter of Brihatsena, the king of Madra, to Krishna) or Durga Prasanna Vidyabhushan's *Ekalavya Gurudakṣiṇā* (1921) are part of that continuing scholarly tradition that refused to take cognizance of the changing world and of new poetic sensibility. These poems, however, had their admirers, howsoever small, and they continued to thrive.

Such works existed in several other languages too, irrespective of their relative richness and claimed 'modernity'—whether it is Bengali or Tamil, Maithili or Marathi, Nepali or Oriya. But it is possible to classify the various literatures into several subgroups in respect of the frequency of mythological themes used in them and the value system they propagated. The languages Maithili and Manipuri and Nepali, to give an example, share certain typological features. All of them were exposed to the Western literary traditions little later than the languages spoken in the neighbourhood, all of them had a strong traditional component in their literary compositions and they passed through a stage dominated by strong motivations to preserve the rich indigenous literary heritage. One finds a rich crop of mythological works in these languages. The themes like Sita and Savitri continued to be popular with the literary communities in these areas. Bhanunath Daivajna's *Prabhāvatī haraṇam* (1922), Ananda Jha's *Sītā Svayamvara* (1938) or Ashagbam Minaketan Sinha's *Sītā Banabās* (1936) are typical Manipuri examples. Quite a large number of Manipuri plays—their dates of publications are not known—dealing with the death of Taranisen; the unhappy and persecuted Srivatsa and Chinta; the tragic young hero Abhimanyu or the twin sons of Ram, Lava and Kusha; the well known episodes and characters of Hindu mythology are the most popular works in the thirties and forties. This is also true of Nepali. The *Rāmāyaṇa* of Bhanubhakta (1814–68), the most favourite and admired work in the language, had new editions in the beginning of the twentieth century. It began to be published in different parts edited by learned men, and translations of the Mahābhārata were undertaken by a team of scholars. The scholarly works were matched by creative writers with great enthusiasm. Pan-Indian characters such as Sakuntala (*Candra Vadani*, 1914 by Sambhuprasad Dhungel), Savitri (*Salī Sāvitrī Caritra*, 1929, by Ramprasad Satyal), Damayanti (*Nala Damayanti*, 1925 by Durganath Upadhyay) and



Harish Chandra (*Śaivyā Hariścandra*, 1928 by Ramprasad Satyal) etc. were celebrated by the Nepali writers.

It is not that the enthusiasm for mythology was equally great in all languages or that the interest was uniformly manifested in all the major myths. In certain languages it was the Sita theme, in others it was the Savitri. In Punjabi, for example, the Nala Damayanti theme appears to be quite popular: both Onkarnath Bhardwaj and Pritam Singh Bhatia wrote poems under the same title *Nal Damianti* around 1929 and the noted poet Dhani Ram Chatrik (1876–1954) wrote a fine poem under the title *Rājā Nal te Rāni Damiyanti* (1949). But there is hardly any Bengali poet of merit who has shown any interest towards this theme. The pan-Indian character of this myth however, is not questioned by the absence of response of writers of a particular language. It is a question of distribution of the themes in different languages which is variable with factors such as religious character of the audience, the dominating literary ideals and the contemporary socio-political conditions. In Konkani, for example, one does not find much evidence of mythological writings. It is not because of any particular ideological reasons that the authors avoided such themes. There is a general paucity of literary texts because of adverse social conditions. Dogri is another language which also was not very productive again due to the bilingual situation. Sindhi, on the other hand, created a space for mythology within its Sufistic as well as Vedantic ambience. Bhavandas Khubchand Advani's poem *Safī Sāvitri* (1914), and Chandumal Maghanmal Khatri's *Nalu Damayanī* (1926) or Dvarkaprasad Sharma's *Sūr Vīr Abhimanyu* (1928), both plays, were written almost about the same time when these themes were also being reconstructed in other languages of the country.

## II THE PAN-INDIAN CHARACTER OF THE MYTHS

Two observations must be made before we proceed to examine the Indian mythological writings. The first and foremost feature to be indicated is the pan-Indian character of the myths. If there is any common core of Indian literature, if there are materials that are shared by the Indians all over the country it is the mythology of India. That the main components of this body of mythology is derived from the Sanskrit epics, or puranas or the Buddhist lore do not make it sectarian or even communal in the pejorative sense. They have created a deep structure of perceptions on which are constructed new images and allegories, fables and parables, types and archetypes. These deep structures have become a part of the psyche of the whole literary community, irrespective of the levels of education among them and the ideology and religious faith that divide them in varying degrees. Their presence in the sub-conscious and the unconscious of the community is partly manifested in the proverbs and idioms and certain lexical items



within which the myths lie dormant and some time almost in unrecognizable forms, only to come to life at the magic touch of the proper person. They are the part of the semantic structure of the language and they are the materials which penetrate into languages quite often creating ambiguity and misunderstanding.

Myths, then, are even more a strong binding force than the materials of history. We have noticed that the history used by the Indian authors was more often than not confined to a particular region to which the authors were emotionally attached. It was the history of Orissa that fired the imagination of the Oriya writers, it was the exploits of the kings of Kerala that the Malayalam novelists celebrated. In other words the *stoff* of historical plays and narratives was derived mainly from the regional histories. The *stoff* provided by mythology on the other hand was more universal, relatively more widely known. It is also necessary to counter-act the opinion that these myths are religious in character or that they are part of one dominant group, i.e. the Hindus only. Myths, by their very nature, are secular: they are stories about gods and heroes, stories coming down from the antiquity and therefore parts of the cultural heritage of a given society. Firdausi, the great Persian poet, celebrated the exploits of the Kings of Persia long before its Islamization: his own faith in Islam did not stand against his love for the pre-Islamic past of his country. The European Christian poets could respond fondly to their pagan heritage without any qualms as they accepted their Greco-Roman heritage not only as legitimate but also as natural. In India, too, despite the narrowness of certain scholars or fanatical iconoclasts, myths irrespective of their Hindu or non-Hindu sources, Indian or non-Indian provenance have been always admired by writers, and by the readers cutting across religious differences. Evidences will be cited as we proceed.

The other point to be noted is the generic distribution of mythological themes that raises a theoretical question about the links between themes and genres. The mythological themes, for example, are recurrent in Indian drama and poetry, but are rarely used in prose-narratives.<sup>1</sup> The history themes on the other hand are as frequent in prose narratives as in the drama and in poetry. The novels, for example, refuse to accommodate, as it were, mythological themes unless worked out allegorically. Myths contain in them an association of ancientness, if not an element of transcendental quality which appear to be incompatible with contemporaneity. It is false to suggest that genres are neutral containers of ideas and plots. The themes determine the choice, however indirectly, of the genre, as the genres also exercise certain influence on the thematic configurations.

The abundance of mythological themes in Indian literature, whether of Sanskrit or non-Sanskrit origin, does not necessarily indicate stagnancy in the poetic tradition or absence of power of innovation notwithstanding the fact that a part of this body of literature indeed is extremely



insipid. The literary community in various parts of the country is in strong favour of the continuation of the ancient literary traditions and that is often carried out by the poets by working on the 'stoff' which is considered as the common property of the literary community. It is not a blind imitation of another work, but new works emerging out of the old, like the new leaves and flowers coming out of old trees. There are certain themes which are recurrent in almost all the languages, at different stages of literary movements. It is not only a particular group of writers, identifiable as traditional or conservative, are associated with them, but a feature shared by the sophisticated or the iconoclastic. In this respect these writings are comparable with the Greek plays where the themes are limited to a fixed number of legends related to a few families, and the great and the mediocre poets displayed their power and skill without any feeling of being restricted in their choice of themes. Looking at the recurrence of the same theme at different areas one is tempted to construct a map of mythological *stoff* as the scholars of dialectology identify the isoglosses. While certain myths are exploited by writers of different languages at different times, some are used by writers almost at the same time, and some enjoy uninterrupted favour. We will try to highlight some of them.

### III EPIC HEROINES

#### *Sita*

Among the themes that have inspired and attracted the poets the most outstanding and recurrent is the story of Sita, the heroine of the Rāmāyana. Sita who has been dominating the Indian psyche for several centuries, was apotheosized by the tenth or eleventh century alongwith her husband, Ram, the most venerable and the most loved poetic creation. So deep and pervasive is the influence of both these characters and so powerful is the impact of the Ramayana on the millions of Hindus that these two have been recognized as historical characters. In the mythological writings, however, the emphasis is not on their historicity but on their divinity and their role in history. Sita has been endowed with certain qualities, sacrifice and forbearance, devotion and faith, fidelity and nobility all contributing to the making of the most venerable character in poetry that has acted as the ideal of womanhood in Hindu society for the last several centuries.

Sita has been celebrated by innumerable poets since she was created with fully glory by the Sanskrit poet Valmiki and yet never was there a time when she failed to inspire the Indian poet. Even in the twentieth century the number of works on Sita in different languages ran into hundreds and some of them were received by the contemporary readers with great delight. Among them are the Kannada play *Sitā-Suvarṇamṛga nāṭak* (1913) by Dugdhanath Khaund, the Oriya play *Jānakī Parīṇaya* (1915) by Gopinath Nanda and the Marathi play *Dhanurbhaṅga Nāṭak* (1917) by Narayana



Ramalinga Bamanagaonkar (1888–1961). One of the most memorable poem on the suffering heroine was written by the great Malayalam poet Kumaran Asan, *Cintāviṣṭayāya Sītā*. The Oriya poet Gangadhar Meher, a member of the underprivileged class, wrote *Tapasvinī* (1912), an epic in modern Oriya, on the life of Sita. Several prose works also have been written on the theme, most noted of them are the Telugu work *Jānakī Kalyāṇam* (1919) by M. Ramakrishnyya and the Marathi prose narrative *Sitā Vanavās* (1936) by Visram Bedekar. The Malayalam play *Jānakī pariṇayam* (1951) by Rambhadra Diksita, the Manipuri play *Sitā Banabās* (1936) by Ashangbam Minaketan Sharma and the Hindi poem *Vaidehī Vanavās* (1939) by Ayodhya Sinha Upadhyay are other important works written in this century. All these works are based on one of the four important episodes from the Ramayana: the marriage of Sita, the incident of the golden deer, the abduction of Sita by Ravana and the banishment of Sita by Ram. A few, of course, deal with the whole life of Sita such as the Bengali play *Sitā* (1924) by Yogesh Chandra Chaudhuri, the play in which the legendary actor Sisir Kumar Bhaduri acted as the hero; the Maithili play *Jānakī Nāṭak* (1931) by Suryanarayan Jha, or the Gujarati play *Sitā* (1943) by Chandravadan V. Maheto.

The number of works mentioned here are too few to indicate the wide distribution of this theme in different language area and its tremendous power to sustain the interest of the readers. So deeply imprinted is the character of Sita on the psyche of the reader that even a casual reference to it evokes the memory of the community and a series of incidents and episodes flashes back into the mind establishing a relationship with the ancient story. Similarly a slightest change, minute irreverence, minimal criticism to any aspect of Sita can register a very serious protest, as they violate the composed figure of Sita stabilized through centuries. According to Indian poetics perceptions about certain themes and characters have been 'fixed' for ever through association with the values of a particular community. This is a form of standardization of aesthetic values, any radical change in which violates aesthetic as well as social proprieties. This is normally known as *Siddha rasa*. While all other characters, even Ram, believed to be the incarnation of God by a section of Hindus, have been subjected to several changes, often criticized and condemned, defying the anger of the devout. Therefore Sita, is the only heroine generally spared by even the most radical. To keep the record straight, however, it must be mentioned that certain remarks of authors with regard to Sita have been misconstrued as the vilification of the ideal of the Indian womanhood and authors have been reprimanded. A comment on the Ravan-Sita relationship by a character in Rabindranath's novel *Ghare-Bāire* (1916) raised a storm of protest. Despite the incompatibility of the apotheosization of Sita and the uninhibited freedom of expression demanded by the artists Indian literature has been spared, till today, any serious confrontation



between the guardians of religion and the avante-garde writers so far as Sita is concerned.

### Savitri

In terms of popularity, if not importance, the story of Savitri and Satyavan comes next to the theme of Sita. Savitri was a princess married to Satyavan who was the son of an exiled king and was destined to die at a young age. The king of death, Yama, however, was finally persuaded by Savitri to give back the life of the young prince. Savitri has been canonized by the Hindus as one of the *Sati*-s (noble women famed for their fidelity and devotion to husband) and has been celebrated by writers in every age. In twentieth century, too, her popularity remained undiminished. The Assamese writers Atul Chandra Hazarika and Pampu Sinha (both in 1937), the Bengali author Manmatha Ray (in 1931), the Marathi playwrights Khadilkar (1933), Madhavrao Joshi (1936) and Mama Warekar (1914), Ashvini Kumar Ghosh, the Oriya-dramatist (1918), the Punjabi author Brijlal Sastri (1925), the Nepali writers Ramprasad Satyal (1928) and Laksmi Prasad Devkota (1952), Maithili writer Laldas and the Manipuri playwright Phurailatpam Jagadish Sharma wrote plays on Savitri theme. This theme was also attracted the Indian-English writers. Venkatesha Ayyenger (1891–1985) wrote a play on Savitri in 1923 and Sri Aurobindo's *magnum opus Savitri* (1950–51) is the landmark in the history of the Savitri theme.

*Savitri* is arguably one of the profound works of the twentieth century Indian literature. It is a blank verse epic which has assumed its present form after continuous revision by the seer-poet for nearly half-a-century. Its sub-title 'A Legend and Symbol' indicates its philosophical nature: it is an inner epic of mystical, spiritual and psychic dimension, its theme being man, death and immortality cast within the epic tradition of the Western World as well as the Sanskrit. One hears the echoes of Milton and notices the structural elements of Homer, Valmiki, Virgil and Dante—as one does in the nineteenth-century Bengali epic *Meghanādbadh Kābya*, but thematically it is essentially an Indian epic. The very opening lines indicate its majestic movement and the high serious note:

It was the hour before the Gods awake.  
Across the path of the divine Event  
The huge foreboding mind of Night, alone  
In her unlit temple of eternity,  
Lay stretched immobile upon Silence' merge.

Its actions are largely internal and it is an unique epic poem as it has neither battles nor multitude of characters. Divided into eleven books—longer than the two Milton epics combined—the poem expands the simple and short legend of the Mahabharata. Sri Aurobindo has not made any substantial alternation of the original story but invests complex and



powerful symbolism on the characters. It is a story of man's success in transcending the physical and natural limitations including mortality, and the descend of the Divine power on the earth to redeem the human soul from Death.

The work has been criticized for its abstraction, heavy Latinized diction, long and slow movements and 'weak-kneed spiritual poetry'. But its power lies in what has been called by K.D. Sethna and Srinivas Iyenger, its 'mantric' quality. It is indeed an epic conspicuous by its structural simplicity and internalization of action. The poem contains some of the loveliest lines in English poetry written by an Indian poet. *Savitri* is a landmark in the history of Indian poetry.

#### *Chitrangada and other Romantic Heroines*

Among the other women characters who have attracted the Indian poets are Chitrangada, the Manipuri princess, whom Arjuna married during his wanderings in the mountain kingdom. Tagore was one of the earliest to work on this episode. His play *Citrāṅgadā* (1892) which was later translated into English under the title of *Citra* (1912) is a powerful work on the psychological tension of a woman caught between her passions and realisation of the importance of physical charm. The most dominant feature of the play, however, is the assertion of the equality of women. Tagore restructured the early play and made it into an extremely poignant dance drama in 1936.

Other heroines are Parvati, the consort of Siva whom Kalidasa made heroine in the epic *Kumārasambhava*; Rukmini, the queen of Krishna, and Subhadra, Krishna's sister whom Arjuna abducted, and Usha, the princess, in love with Aniruddha imprisoned by her father. All these heroines provide a romantic atmosphere in the mythological ambience. Rukmini who eloped with Krishna is the heroine of several plays generally titled 'Rukmiṇī Harāṇa' ('harana' meaning 'theft', 'abduction'). Plays similar in structure are available on the Subhadra theme as well. The theme of Rukmini has been used by the great Malayalam poet Vallathol in his play *Rukmiṇī Harāṇa* (1948). This has been also exploited with skill by the Assamese play-wright Atul Chandra Hazarika in 1949, by Balkrishna Mahanti in his Oriya play *Rukmiṇī Parīṇaya* (1935), by Bellavi Narahari Sastri in his Kannada poem *Rukmiṇī Svayamvara* (1946) and by V. Namputiri in the Malayalam poem *Rukmiṇī* (1946). All these works form a component in the larger structuration of 'Harāṇa' themes (i.e. works dealing with the abduction theme) providing links with characters legendary or semi-historical in nature, such as Samyukta, the beloved of Prithviraj, first celebrated in Hindi ballads of twelfth and thirteenth century. In the treatment of the Usha-Aniruddha theme in the poem *Bandhanasthanāya Aniruddhan* (Aniruddha in Prison, 1914) Vallathol creates a new situation—the meeting of the lovers in the prison. This episode and the conver-



sations between Usha and Anirudha, Parameswaran Nair points out 'is justly one of the most famous in Malayalam poetry'.<sup>2</sup> This poem reflects the temper of the age, composed at a time 'when the love of liberty and spirit of self-reliance innate to the women of Kerala had begun to show signs of a renaissance under the impact of the new modes of living.'<sup>3</sup>

Parvati stands between the romantic world which is represented by Usha and Subhadra and Rukmini and the ethical universe represented by Sita, Savitri and Damayanti. To take them in reverse order Damayanti has all the ingredients of a fine and noble story. Damayanti, the lovely daughter of Bhima, the King of Vidarbha, and Nala, the prince of Nisadha, were mutually enamoured by a miraculous interventions of swans. This motif—the mediation by swans—fired the imagination of several Indian poets resulting in the growth of several *dūta* (messenger)-poems, the messenger being a swan. The story had its first exciting and complex turn when the 'Svayamvara' (Self-choice) of Damayanti was arranged. The chief gods, also desiring to marry her, attended the ceremony and assumed the appearance of Nala. She, however, finally chooses Nala thanks to the help of gods who admire her true love. Later Nala passes through several misfortunes; he loses his kingdom, wanders hungry and half-naked in the forest and even transformed into a dwarf. Like all fairy-tales, he is finally restored to glory and is united with his wife. The story is one of the oldest and extremely popular through centuries. Since nineteenth century it also became a recurrent theme in Indian drama in particular and other forms of literature in general.

C. Raghavacharya's *Nala Caritam* (Telugu, poem, 1916), V. Kesavan Unnithan's *Damayantiśāpa Śatakam* (Malayalam, poem, 1919), K. Vishalakshamma's *Damayanti Caritram* (Telugu, 1920), P.R. Karibasava Shastri's *Nala Caritre* (Kannada, poem, 1925), Brahma Datta's *Nala Damayanti Nāṭak* (Hindi, play, 1927), Onkarnath Bhardwaj's *Nal Damianti* (Punjabi, poem, 1929), Kalipada Tarkacharya's *Nala Damayantiyam* (Sanskrit, play, 1926), Mahendranath Bhattacharya's *Nala Damayanti Nāṭak* (Assamese, 1931), Raghunath Pandit's *Damayanti Svayamvar* (Marathi, poem, 1935) are among the numerous works on this theme. It is interesting to note that quite a few prose narratives were written on this theme.<sup>4</sup>

### *Draupadi*

Although not so widely distributed, the life of Draupadi, provides another remarkable theme. She stands isolated from the stereotype of Indian woman. Despite being canonized as one of the five *safis*, Draupadi stands out as a woman different from the usual ideals celebrated by the poets and makers of social codes. She is distinguished by her courage, a strong sense of dignity and determination to take revenge. The last feature is the moving force behind the great war of Kurukshetra. She, too, like Sita, was apotheosized in India though remained different from the heroine of the



Ramayana.<sup>5</sup> Two episodes from the life of this heroine have attracted the Indian poets through several centuries. The first is her marriage, the *Svayamvaram*, which apart from the usual exciting scenes of tense expectation and the keen contest of archery, made her a victim of an unusual fate, a wife of five husbands. The other is more poignant and tragic, the most terrifying and the most tense incident in the *Mahābhārata*, the stripping of Draupadi in the royal court in presence of great warriors and scholars and guardians of the society. The shamelessness of the wise and the powerful, the utter helplessness of a woman and the total collapse of all moral norms of a society leading to a violent repercussion and death and suffering of all involved in it have haunted the Indian memory through all changes of literary forms. Readers have responded to Draupadi and her humiliation and her determination to avenge in each age with great fervour. Each age has discovered a contemporary meaning in the Draupadi theme. Gopinath Nanda's Oriya poem *Draupadī Vastraharaṇa* (1915) or Radhamohan Rajendra Deva's poem, also in Oriya, *Pāñcālī Pātāpaharaṇa* (1916), Narayana Ramalinga Bamangaokar's Marathi play *Draupadī Vastraharaṇ*, which was translated into Kannada in 1946, are examples of the Indian sense of guilt and pain around the incident of the rape of Draupadi. There are popular works on the different aspects of her life—Chandulal Dalsukhram Jhaveri's Gujarati play *Satī Draupadī* (1914) or Krishnaji Prabhakar Khadilkar's Marathi drama *Saṅgīta Draupadī* (1920)—all of which owe their popularity to the terrifying aspect of the incident. It will not be out of place to mention that Mahashweta Devi, one of the outstanding authors of our time, has given an altogether new dimension to this theme, in her extremely provocative short fiction 'Draupadī', a political narrative.

One of the greatest poets of the twentieth century to execute the Draupadi theme is Subramanya Bharati. His *Pāñcālī Śapatham* (Panchali's Vow), considered to be one of his finest writings, was published in two parts, first part in 1912 and the second posthumously in 1924. Although this work appears to be a series of narrative poems written in different metres connected by a central theme, perceptive critics have noticed within it 'a conscious epic structure, with attendant attributes like the conference of the gods, the conference of the heroes, and the conference of the anti-heroes.'<sup>6</sup> Bharati has built an allegory through the interactions of the characters: Duryodhana and Draupadi being the son of darkness and the daughter of light respectively. Bharati narrates the sequences of the game of dice leading to the defeat of the Pandavas and Draupadi being brought to the court before the petrified ministers and her husbands. Her all appeal to the wise failed and no support came to her, even the lone voice of Vikarna was muffled by the Kuru princes and the helpless woman saw herself surrounded by cowards and beasts. She begs to God, her prayer is heard,



and her honour is protected. Yet this is not a poem of devotion and resignation; Draupadi leaps up like a flame and takes a vow

In Parashakti's name I take vow;  
Not till the fiend Duhshasana's red blood  
mingles with demon Duryodhan's  
and I smear my tresses with their blood  
and then bathe and wash it all away  
not till then will I gather again  
these my tresses unloosened and wild.<sup>7</sup>

Draupadi appears as the revengeful fury incarnate, that brings doom to the kingdom of sin. The political message of the poem was loud and clear as transparent was Bharati's intention to construct a new image of the Indian woman, free and bold and, when the occasion demands, as ruthless as Kali, the fierce goddess, whom Bharati celebrated in several poems of his. Bharati's poem was adapted into the Terukkutu form by the noted director Purisai Kanappatambiran in the sixties and it was a tremendous success on the stage. Draupadi is one of the most important figures in the folk tradition<sup>8</sup> of Tamilnadu. Bharati infused a new meaning and symbolism to the folk story. It may be mentioned here that despite the popularity of the Kamba Ramayana among the elite, there is no corresponding folk tradition of the Ramayana in Tamilnadu. And interestingly there is no comparable elite Mahabharata tradition corresponding to the vibrant folk-Mahabharata in the performing tradition of Tamilnadu.<sup>9</sup>

### Ahalya

Ahalya is another heroine of Indian epic tradition who has reappeared in several modern literatures with a new meaning. The story of Ahalya, the wife of the sage Gautama, seduced by Indra, who came to Gautama's hermitage as a student has been told and retold by several poets of the Ramayana. The twentieth-century writers have problematized the relationship between Indra and Ahalya within a psychological framework highlighting the place of sex and love in life. Sant Singh Sekhon, for instance, in his play *Kalākār* (1945) presents the story of Ahalya's seduction by Indra and the curse that Gautama hurled on her (Gautama's curse changed her into stone from which she was restored back to life by the divine touch of Rama) as an allegory of love and sex, physical desire and artistic perception. Sekhon shows 'the change in temper of marital life from the days of the *Ramayana* story . . . to the modern period', as observed by the authors of *A History of Punjabi Literature*, 'when a woman (Ahalya) may get herself painted in the nude by an artist Indra and yet may argue it out successfully with the offended husband Gautama'.<sup>10</sup> The story of Ahalya and Indra, the adulterous lovers, has been the subject of Vishram Bedekar's *Saṅgīt Brahma*



*Kumārī* (1933) in Marathi, P.V. Ramavarier's and M. Parvati Amma's play both in Malayalam published in 1941 and 1948 respectively.

Instead of listing titles and authors from different languages exploiting the Ahalya theme it may be rewarding to focus on one literature which gives more or less several possible configurations of the theme in the present century. Pa. Subramania Mudaliar, a landlord of Tirunelveli district and the translator of *Paradise Lost* into Tamil, is one of the first writers in the twentieth century to use the Ahalya episode for his poem 'Ahalya' written in 293 *venbas* (a kind of stanza pattern). This is a reaffirmation of the older values associated with the poem with a subtle difference. More than one hundred stanzas of the poem contain Ahalya's advice to Indra preaching the value of chastity. Indra rapes her when she falls unconscious trying to prevent the assault. Gautama comes and turns her into stone not to curse her but to help her to be relieved from the trauma. Ahalya, thus, is portrayed as an innocent victim of a lusty man, and Gautama as an understanding husband. The emphasis is on the question of 'chastity'. Yogyar, another Tamil writer, on the other hand, who portrays Ahalya violating the norms of chastity unknowingly—she sleeps with Indra who came in the guise of her husband—thinks she cannot be forgiven. A sin committed, with or without knowledge, must be punished.

Puthumaippittan (1906–48), the distinguished Tamil short story writer, wrote two stories: 'Ahalyā' and 'Sāpavimocanam' (Expiation of the curse). The first story narrates how Gautama forgives both Indra and Ahalya; in the second, one of his best, Ahalya, is restored to life by the touch of Rama but not forgiven by the society. The wives of the sages in the hermitage shun her company and she is ostracized. When Rama comes to her again, after the completion of the fourteen years of exile, Ahalya comes to know about the fire ordeal of Sita. An infuriated Ahalya refuses to meet Rama, as she thinks, Rama, like the rest of the world, punishes an innocent woman. Once again she remembers the Indra-episode in her life and turns into stone.

Ku. Pa. Rajagopalan (1902–44), one of the young writers to write about sex, repressed libido and extra-marital relationship as a legitimate subject, portrays Ahalya, in a play, as one who longed for Indra in her subconscious and finds satisfaction in sleeping with him. Prabhanjan, another short story writer presents Ahalya as a rebel, who questions the system of marriage. The well known poet Na. Pitchamoorthy (1900–76) in his poem 'Uyir magal' (lit. Life-woman) treats Ahalya as 'life', Indra as 'pleasure' and Gautama as 'mind'—an allegory of relationship between three forces of life. The Marxist critic Gnani's poem 'Kallihai' presents Ahalya as a feminist. She represents the exploited class, Gautama represents feudalism and Indra capitalism. Rama represents a future society free from exploitation. While Gautama treats her like a bonded labour, Indra gives



Ahalya sensual pleasure, but finally abandons her.<sup>11</sup> One must also mention the poetic play *Ahalye* (1941) by P.T. Narasimhachar in Kannada that highlights the conflict between *kāma* and *dharma*.

#### IV HEROES

##### *Rama and Ravana*

The most popular and venerable hero from the Hindu mythology is Rama, the protagonist of the *Rāmāyaṇa*. Despite the authors shift from a theocentric world to a man centric universe and growing resistance to the divine halo of the characters of epic Rama continued to shine with glory in twentieth century as well. It is not only that new Ramayanas were being written by poets—both Puttappa and Vishvanatha Satyanarayana wrote Ramayanas, *Rāmāyaṇa Darśanam* in Kannada and *Śrīmad Rāmāyaṇa Kalpavṛkṣam* in Telugu respectively—but because the way the whole life of Rama had penetrated into the poetic language. It has become a part of the Indian poetic *stoff*. Ravana, the villain of the Ramayana, too whom Michael Madhusudan Datta valorized as a protesting hero in the nineteenth century, continued to fascinate some poets but none could surpass the model created by Michael Madhusudan. P. Lakshmana Kavi wrote a poem in Telugu entitled *Rāvanadammiyam* (1915). Hardayal Sinha wrote *Rāvaṇa Mahākāvya* (1952) in Hindi, A.K. Velan wrote a play *Rāvaṇan* (1948), with Ravana as the hero, in Tamil. It may be mentioned that with the consolidation of the Justice Party and the strengthening of Tamil Nationalism several writers in Tamilnadu denounced Rama and glorified Ravana as a Dravidian hero.

##### *Young Heroes*

Among the young heroes that attracted the notices of poets the most outstanding is Abhimanyu, son of Arjuna and Subhadra, who was killed in an unfair battle by six (according to some versions, seven) warriors of the Kurus. To give a few examples from hundreds of work: *Abhimanyu* (1910), by Shaligram Vaishya, *Vir Abhimanyu* (1918) by Radheshyam and later by Durga Prasad Gupta in 1924 all in Hindi. Plays in Kannada (1937) by Vamana Rao Savanur, in Oriya (1940) by Kartik Kumar Ghosh and in Hindi (1950) by Radhey Shyam Kathavachan—all entitled *Vir Abhimanyu*—are among the noted works. There are two more well written plays on the theme in Hindi: Ganesh Chandra Datta's *Abhimanyu* (1913) and Ram Chandra Shukla's *Abhimanyu Vadh* (1932).

Abhimanyu is perhaps the most admired young hero of our time. He is identified with the modern youth fighting against tradition, orthodoxy, tyranny and the hopelessness all around. The following two stanzas from Kalindi Charan Panigrahi's Oriya poem is a typical example of a twentieth century construction of Abhimanyu:<sup>12</sup>



Are you beseiged, O charioteer / encircled by strategy?  
 Horses can go no farther, chariots slow to a stop  
 Other warriors cry with me, wherever I turn  
     'A way out? A way out?'  
 Impregnable fortress walls rise around me, so high  
 Their tops touch the skies. Warrior! all gates are closed. The arrows  
     in my quiver are unused. O hear, can we  
 Not conquer the world yet? Do not lose hope, where is  
     'A way out? A way out?'

The story of Ekalavya, the low-caste lad who excelled in archery without any assistance from Drona, the teacher of the Kauravas and Pandavas, and yet cruelly denied to fame and success by the most unfair and mean demand of Drona whom the boy respected as his Guru. There are several plays on the life of this young man in different languages. Among the works on the Ekalavya theme are *Ekalavya* (1931), a Bengali play by Barada Prasanna Dasgupta, an Assamese play (1935) under the same title by Lakshyadhar Chaudhuri and the Kannada plays *Hebberalu* (1946) by M. Govinda Pai, constructed on a Greek model, and *Gurudakṣinā* (1953) by K. Sankara Bhatta. One of the finest Kannada plays on this theme is *Beralgee Koral* (1947) by Kuvempu. Along with these two young men mention must be made of Dhruva and Prahlād, two young boys, so dedicated to God, that they have acquired the halo of saints, referred reverently as *bhakta*. Their lives present series of crises and conflicts, they have passed through many ordeals and temptations successfully and have won the ultimate grace from the Divine. The Nepali play *Prahlād* (1939) by Balkrishna Sharma is an example of the allegorization of the myth where Prahlād represents Truth and Humanity—and has been equated with Buddha, Christ and Gandhi—and Hiranya Kashipu represents Evil and Egotism.

### *Karna*

Coming to the more renowned heroes and their exploits, Karna provides the most dramatic possibilities. The secret of his birth, and the tragic relationship with his warrior brother, Arjuna, and his death in the battle-field are the subjects of many memorable works. The Bengali play *Karṇārjun* (1923) by Aparesh Mukhopadhyay, the Marathi play *Mahārathī Karṇa* (1934) by Vishnu Hari Aundhkar (1894–1942), as well as *Pahilā Pāṇḍav* (1931) by Sivaram Paranjape (1864–1929), the Assamese plays *Karṇa Vīr* (? 1940 and 1949) by Harichandra Bhattacharya and Surendranath Saikia respectively, the Kannada play *Saṅgīt nāṭak Daiva Duranta Karṇa* (1953) by Hanumanta Rao Bhimrao Kundogalo are among them. The poem *Karṇabhūṣaṇam* (1929) by Ulloor is one of the memorable works in Malayalam, its theme being Indra's visit to Karna on the eve of the great war to take away his earrings which made Karna invincible. The greatness of the tragic hero is the main theme of the poem.



Along with the story of Karna who resembles the noblest of the Greek heroes—incidentally he is the subject of the first ever tragic play in Sanskrit—both Arjuna and Krishna have figured with him (as well as independently) in many poems and plays. Notable are the Bengali plays *Naranārāyaṇ* (1926) by Kshirodprasad Vidyavinod and *Śrīkṛṣṇa* (1926) by Aparesh Mukhopadhyay, the Assamese play *Pārtha Sārathī* (1933) by Binanda Chandra Barua, the Telugu play *Kṛṣṇa Līlā* (1935) by Malladi Achyutarama Shastri, the Hindi poem *Karna* (1950) by Kedarnath Misra, and the play with the same title (1946) by Govinddas in addition to numerous poems.

### Krishna

Like Rama, Krishna, the hero of the Mahabharata, is another favourite subject for the Indian authors. Hundreds of lyrics have been written on the child Krishna as well as on the amorous exploits of the young Krishna with his charming consort Radha. His various adventures and actions ranging from the mundane and profane to the most sacred and majestic have become the store-house of 'stuff' of infinite variety. The largest single work on Krishna was written by Sripad Krishnamurti Shastri in seven volumes under the title *Śrī Kṛṣṇa Bhāratamu* (1926–36) in Telugu. The birth of Krishna inside the prison became a political metaphor in the twentieth century as much significant became the killing of Kamsa, the tyrant of Mathura, by Krishna. Ramshankar Ray's Oriya play *Kamsa Vadha* (1944), Shyamlal Pathak's Hindi poem *Kams Vadh* (1921) and S.G. Garuda (1874–1954)'s Kannada play *Matṛbandha Vimocana athavā Kamsavadha* (1930)—all had a political meaning clear to the Indian audience. It may be mentioned that all the villains of Indian epics and legends, whether Kamsa or Kichaka, the victim of Bhima, or Ravana, all were identified with the British ruler and in certain cases with local tyrants. Khadilkar's *Kīcak Vadh* (1907) remained a popular play till the Independence and by 1950 it had at least five editions. T.P. Kailasam wrote a play on Kichaka in English which was translated into Kannada in 1950, the year Assamese play *Kīcak Vadh* by Dandinath Kalita was published.

The uninterrupted process of contextualization was the common feature of the transmission of the Indian epics and myths. This kept them so dynamic and vital. The Krishna theme underwent the same process of generating new meaning and significance. K.P. Kunhirama Pothuval wrote a play entitled *Bhāratha Ratham* (1944) based on the Mahabharata: the major characters, Krishna, Yudhisthira and Arjuna were clearly interpreted as Gandhi, Rajendra Prasad and Nehru respectively. Similarly Duryodhana was identified with the British power and Karna with Jinnah. After its first production in the Town Hall in Calicut, it was banned.<sup>13</sup>

### Duryodhana

Duryodhana, the villain of the Mahabharata, has been portrayed as a tragic character by several twentieth century writers. It is difficult to say whether



there exists any causal relationship between this phenomenon and the discovery of the play *Ūrubhaṅgam* by Bhasa who presented the hero Duryodhana in a glorious light or it was an independent trend. The Telugu plays *Duryodhanābhimānamu* (1911) and *Duryodhanāntamu* (1915) by K. Surya Rao and M.V. Appa Rao respectively; the Gujarati drama *Duryodhan* (1930) by Nanashai Kalidas Bhatt, the Assamese play *Duryodhanar Urubhaṅga* (1901) by Benudhar Raj Khawa and numerous poems (e.g. Jagadish Narayan Tiwari's Hindi *Duryodhan Vadh*, 1926; and Yatindramohan Bagchi's Bengali poem on Duryodhana, included in *Mahābhārati*, 1936) show the change in the perception of the modern reader towards the villain or the counter-hero.

### *Bhishma*

Another character to dominate Indian literature is Bhishma, the grand old man of the Mahabharata, committed to the welfare of the kingdom, whose life was a tragedy created by his vows which made it difficult for him to change side even when he knew he was not with the righteous. Among the important works foregrounding his courage and valour, truthfulness and sense of honour are Kshirodprasad's Bengali play *Bhīṣma* (1913), Devdatta Goswami Adhikari's Assamese play with the same title (1924), Ashvini Kumar Ghosh's Oriya play (1917) also of the same title, K. Madhava Panikkar's Malayalam play *Bhīṣmar* (1931) and Kailasnath Bhatnagar's Hindi play *Bhīṣma Pratijñā* (? 1936) and Achyuta Krishna Rao Huyilagola's Kannada play *Maharathī Bhīṣma* (1952) indicate the popularity of the hero throughout the first half of the twentieth century.

### *Epic Characters and the Ethical System*

It is not only the great heroes like Karna or Bhishma or Arjuna who have been chosen as the subject of the modern poets but hundreds of episodes featuring the major and minor characters of the epics have been reworked by them. One Telugu scholar writes about Divakarala Tirupati (1871–1919) and Chellapilla Venkata Shastri (1870–1950) the dual poets of Andhra Pradesh who wrote several plays on the Mahabharata most notable being *Pāṇḍava Pravāsamu* (1907) and *Pāṇḍavōdyogamu* (1930), that they 'have thrilled the entire length and breadth of Andhra', and 'it is rare to come across an Andhra who cannot recite two or three poems' from these plays.<sup>14</sup>

The reworking of myths and episodes of the epics has by and large emphasized certain religious and ethical value system. The central motif in most of these works is the projection of an unshakable faith in the divine power. The natural and the supernatural penetrate into one another and cease to be a straight forward retelling of an old story. A large section of these works celebrate the divine glory and affirms the Indian faith in the unalterable law, the supreme power controlling the cosmos. It is in this



religio-philosophical framework that the Indian author and the reader find their identity. It is, however, not simply a search for a religious meaning where *dharma* and *mokṣa* are the goals; it is also a reconstruction of the past. While certain parts of this literature were primarily intended for an exclusive Hindu readership, the major part is by and large humanistic and secular. The dramatic poems of Rabindranath particularly 'Karna-Kuntī Sambād' and 'Gandhārīr Āvedan' made a great impact on poets in Bengal and outside. Characters like Vishvamitra, Yayati, Ashvatthama became suddenly popular and were valorised by poets and dramatists without any particular religious dogma.

### Ashvatthama

Nanalal's (1877–1946) epic *Kurukṣetra* in 12 vols. (1926–40) considered to be the height of his poetic achievement, is one of the greatest epic poems written in Gujarati 'Dolon Saili' (a type of rhythmic prose). In this epic Ashvatthama appears in the eighth canto (Māyāvi Sandhyā) as a grief-stricken son, whose father Drona has been killed by the Pandavas by a mean trick. Mad in rage he strikes terror in the heart of the Pandava-army and moves in the battle-field like wild fire. Suddenly Nanalal deviates from the Sanskrit epic where Ashvatthama enters the Pandava camp at night and kills the five sleeping sons of Draupadi, by mistake, instead of the five Pandavas. Ashvatthama of Nanalal forsakes revenge, becomes a yogi, an immortal and eternal wanderer in the hills and forests.

Ashvatthama fascinated the Gujarati writers. Mansukhlal Maganlal Jhaveri (1907–81), a person deeply influenced by classical poetry, wrote several poems on mythological themes including two notable works: *Abhimanyu* and *Aśvatthāmā*. The second work, a *Khanda Kavya*, is a part of an unfinished epic. Unlike the hero of Nanalal, Ashvatthama appears with his irrepressible urge to avenge the death of his father. Jhaveri creates a psychological tension in him when he sees the sleeping children—'like five lotus flowers'. It is not this tension, which is more or less predictable, but a psychological interpretation of the angry hero made the poem extremely absorbing. Drona, a great warrior had to behave like a coward because of his loyalty to the Kauravas; the son, too, though a great soldier, avenged the death of his father in a cowardly manner.

About the same time Nanabhai Bhatt, another noted Gujarati writer in his popular series known as *Mahābhārata no Pātro* (1931)<sup>15</sup> recreated the story of Ashvatthama. Bhatt being totally committed to the ideology of Gandhi, particularly of non-violence, deviates from the Mahābhārata story. Ashvatthama kills the sleeping children and his fury is finally tamed by Arjuna and Krishna. But the story does not end in a curse—as it did in the Mahabharata. Not only is the hero gripped with remorse and repentance, but he receives blessings of Krishna and the story concludes with a new hope for the world.



The most outstanding work on Ashvatthama comes from the gifted Kannada writer B.M. Srikantayya. His play *Aśvatthāman* (1929) is the first tragedy in the language. While the theme of the play is derived from the 'Sauptika Parva' of the Mahabharata its main inspiration comes from Sophocles' play *Ajax*. Structurally, this is perhaps the only Kannada play constructed on the Greek model, and it is worth mentioning that there is hardly any other play written in Greek model in other Indian languages. The author deviated from the Mahābhārata to adapt the story of Ajax. Who under the spell of Athene kills bulls and rams believing that he was taking revenge on those who insulted him. Finally when he realises his mistake he falls on his sword. Ashvatthama of the Kannada play, in his fury to avenge the wrong done to his master Duryodhana—not to his father Drona as told in the Mahābhārata—decides to kill the Pandavas, but under the spell of Rudra he kills sheep and eventually like Ajax, kills himself.

The treatment of Ashvatthama irked the orthodox opinion. Several critics objected to the suicide committed by the Indian hero, who is one of the immortal human beings in Indian mythology. One may argue that the play in question was an adaptation of a Greek play and the death of the hero was necessitated by the requirement of that model; the deviation from the Mahabharata story is irrelevant. This play since the day of its publication has kept the critics fairly busy but the readers welcomed it, as they have found it thought provoking and disturbing.<sup>16</sup>

This character has reappeared in the powerful Hindi play *Andhā Yug* (1954) by Dharmavir Bharati. The action in this verse play starts on the last day of the Kurukshetra war which has left behind a world of hatred and frustration, lust for power and hunger for property, intensifying a sense of waste and futility. Dharmavir Bharati constructs his play on the general motif of erosion of moral values that pervades its atmosphere and controls the behaviour of its participants. The story of Dhritarashtra and Sanjaya and Krishna and of course of Ashvatthama, all great figures in the epic war slowly assume both universality and contemporaneity. Ashvatthama becomes the unfortunate creature facing the predicament of a mad pursuit for ruthless power.

### *Yayati*

Like Ashvatthama, the story of Yayati, also from the Mahābhārata has a strong appeal to the modern mind. Yayati is the king who in his unsatiated lust for carnal pleasure shamelessly begs his son Puru to exchange his youth with his infirmity. Puru obliges his father. The earliest work on the subject in this century is *Yayāti* (1908) by the prolific Tamil playwright P. Sambandha Mudaliyar. He was followed by Srikantha Satpathi, the author of the Oriya narrative *Yayāti* (1927) and Govinda Ballabh Pant (Hindi play, *Yayāti*, 1951) and V.S. Khandekar whose novel *Yayāti* (1959) has been hailed as one of the greatest works in Marathi literature.



Sudhindranath Datta's 'Yayāti' included in *Sambarta* (1953) is one of the memorable poems in modern Bengali literature. Similarly Umashankar Joshi's *Prācīna* (1944), a collection of seven dialogues, created a new form of verse-plays on themes borrowed from mythology.

*Manu: The Creation of a New Myth*

Mention must be made of the Hindi epic *Kāmāyanī* (1935) by the versatile poet-dramatist Jayshankar Prasad. *Kāmāyanī*, which tells the story of Manu in search of a new human race, has been claimed by critics as an epic without any pronounced religious ideas, not to speak of any theology but a work 'motivated by the metaphysics of psychology'.<sup>17</sup> Like *Savitri* it is also constructed on a grand scale; some of its episodes can be traced back to the Vedic or Puranic literature, but the narrative is more than work of imagination. Certain parts of it are allegorical in character. This epic narrative is certainly rooted into a Hindu perception of the reality and it problematizes the eternal tension within man in search for perfections and ideals. Girija Kumar Mathur's observations may be quoted here:

Jaishankar Prasad was inspired by the fascinating legend of the great Deluge and the regeneration of earth's life by Manu, the first man who created human civilization in the post-diluvian period. . . . Manu is the primordial human mind perpetually in quest of peace. The two women who come into his life and Sraddha, symbolizing emotion and dedication, and Ida, symbolizing intellect. The conflict which develops due to Manu's attraction for both is finally resolved in a harmonious synthesis between emotion and intellect, faith and reality.<sup>18</sup>

#### V PERSO-ARABIC MYTHS

Several themes of non-Indian origin, particularly those of Perso-Arabic provenance, have become an integral part of Indian literature since the fifteenth or sixteenth century. The romantic tales of Laila-Majnu or Shirin-Farhad and the adventure stories such as Sindbad the sailor, Alibaba and forty thieves or Aladin and the magic lamp have become integral part of Indian literary universe. Yet Sindhi, Punjabi, Kashmiri along with Urdu form a sub-class within Indian literatures in respect of the dominance of Perso-Arabic themes. The stories of Arabian nights, as well as *Yusuf Zulaikha*, *Hatim Tai*, *Bahari-Danish* etc. were more frequently used in these languages than in other languages, particularly those outside the pale of Perso-Arabic. About the Kashmiri situation P.N. Pushp writes:

Amorous *masnavis*, Islamic *janganamas* (war episodes) and mytho-legendic narratives of the Rama and Krishna love found favour with the common folk, literate as well as illiterate. Bulky works like *Visna-Pratāp Rāmāyana* (1928), *Candra Badan* (1928), *Janganama Amir Hamza* (1928), *Kṛṣṇa Avtār* (1934) and *Qissa Mumtaz Benazir* (1937) were the stuff that generally catered to the emotional expectations of the folk steeped in tradition. The tradition was nurtured in the oral love of the Persian heritage which is often interpreted as the Indian inheritance too.<sup>19</sup>



The tradition of mythological poems or drama which is quite dominant in most of the Indian languages, was marginal in Urdu. At the same time the Perso-Arabic romances that entered into Indian literature became wide spread through the mediation of Urdu. They remained as popular as before in the form of *Qissa* and *Dāstan*, which were reprinted again and again. It is not the retelling of the old stories: in fact that has been seldom done by any major Urdu poets. On the other hand all the great poets of this century from Iqbal to Faiz have appropriated them in the form of motifs and images, metaphors and allusions that make Urdu poetry and its literary idiom so distinct.

Even a quick glance at the distribution of the myths in our literature reveals a religious divide. With a few noted exceptions the Hindus have not generally responded to the Perso-Arabic themes and the Muslims, too, did not generally try to appropriate the pre-Islamic Indian myths. At the same time it must be remembered that exploitation of the 'Hindu' myths was started by the gifted poet Nazeer Akbarabadi in the last century and several poets of merit including Chakbast, Akbar Allahabadi, Hasrat Mohani, Shad Azimabadi and Iqbal in his earlier phase, used the Hindu 'stuff' with artistry. One Jigar Barelvi wrote *Payam-e-Savitri* (1930, published in 1954), a masnavi on the Savitri theme.

A fine evidence of the Muslim response to 'Hindu' themes comes from the Telugu poet-scholar Umar Ali Shah (1885-1945) who wrote several erudite works on the relationship between the Sufi thought and Vedantic doctrines (*Suphī Vedānta darsānamu*, 1939), translated the rubaiyats of Omar Khayyam. He also wrote a play on Prahlād (*Dānava Vadha anu Prahlād hiraṇyakaśīpamu*, 1914). He also translated the *Rāmāyaṇa* from the Sanskrit. There was another Telugu writer Mohammad Qasim Khan who wrote a play *Pratimā* (1953) based on Bhasa's Sanskrit work, and a novel *Rāyabāramu* (1945) based on the Udyogaparva of Tikkanna's *Mahābhārata*.<sup>20</sup>

Alongwith these Telugu writers mention must be made of the Bengali poet Kazi Nazrul Islam whose life and writings reflect true spirit of religious catholicism and artistic love for the myths and symbols of one's culture without any doctrinal puritanism. He handles the myths and legends and symbols of Hindu and Islamic origin with consummate skill and weave them into an integrated whole.

As the ancient Indian myths and symbols of Hindu-Buddhist origin have been used by poets to generate new meanings, the Perso-Arabic mythologies too have acquired new dimensions in the hands of the modern poets. The legendary lovers, Laila and Majnu, or Mansur, the celebrated heretic who was executed in Bagdad, became new symbols of patriots in the poems of Faiz Ahmad Faiz. Professor Narang in a recent study<sup>21</sup> has analysed how the traditional triangles in classical Urdu poetry, for example, *Ishq-didar bijr/firaq* which normally stand for love and union and separation respectively have been used by Faiz for revolutionary zeal,



social and political power of oppression; the traditional symbols *bulbul* (nightingale) and *gul* (rose) and *bāghbān* (gardener) suggest the *poet*, the *political ideal* and the *usurper* or the *corrupt system*.

The only major non-Muslim poet to use Perso-Arabic themes with ease and poise is the versatile Sri Aurobindo. His play *The Viziers of Bassora* written during his stay at Baroda (1893–1906) published around 1912, is based on a story from the *Arabian Nights* which narrates the experiences of a pair of young lovers, their trials and tribulations, and their final happy union thanks to the noble Caliph of Bagdad, Haroon-al-Rasheed. This play as pointed out by Naik, is constructed on the principles of Elizabethan drama, and the characters unmistakably remind their original in Shakespeare. Naik observes that Sri Aurobindo plays are conspicuous by a variety of period and locale, covering diverse lands including Iraq and Syria.<sup>22</sup>

Kumaran Asan wrote a poem entitled *Lilā* (1914) modelled on the Laila-Majnu story reconstructed as a tragedy brought out by social inequality. The Bengali dramatist Kshirodprasad showed some inclinations towards the Perso-Arabic themes. D.L. Ray wrote a play *Sohrab-Rustam* on the model of Matthew Arnold's poem which was translated into Malayalam by C.S. Subramanian in 1918.

#### VI MYTHS FROM GRECO-ROMAN SOURCE

It is quite natural for the Indian poets through their long association with European literature to appropriate some of the Greco-Roman myths and legends into their own languages. Michael Madhusudan Datta initiated that process with his epic *Meghnādbadh Kābya* (1861). He was followed by several poets in other languages most conspicuous of whom was Radhanath Ray who revolutionized Oriya poetry by adapting several Greek legends with great skill. In the twentieth century among the noted poets Sri Aurobindo, appears to be the most inclined towards the European classical legends both because of temperament and training. Even in his early poems one finds the occurrence of Greek names. Later he exploited the Greek and the Sanskritic elements with equal felicity. 'Urvasie', 'Chitrangada', 'Uloupie' and 'The Tale of Nala' are some of his long poems based on the Indian legends. One of his ambitious works is *Ilion*, an epic on the Trojan war. About this incomplete work, M.K. Naik comments that it lacks the 'poet's own voice . . . there being too much of Homer and too little of Sri Aurobindo. . . .'<sup>23</sup> Manomohan Ghosh (1869–1924), a gifted poet who brought out his first books with Stephen Phillips and Lawrence Binyon and Arthur Cripps, also started an epic, *Perseus, The Gorgon Slayer* in 1898, but abandoned in 1914. 'An elegant pastiche entirely classical in conception and execution', observes Naik, 'this is a copy book example of the "epic delusion" to which Indian English poets of the nineteenth century like their American counterparts have often succumbed.'<sup>24</sup>



It is interesting to note that Sri Aurobindo too wrote a play on the same theme under the title *Perseus The Deliverer* first serialized in *Bande Mataram* in 1907. Srinivasa Iyengar, a great admirer of Aurobindo's poetry, writes that from one angle the play 'is a belated Elizabethan play' but from another angle it is a 'fresh rendering of the myth linking Aurobindo with Euripides and Ovid'<sup>25</sup> and one can add, to the legions of poets in different Indian languages.

Sri Aurobindo's poem 'Love and Death', a story of Ruru and Pramadvarya, is actually an Indianization of the Greek legend of Orpheus and Euridice. T.P. Kailasam, the versatile bilingual writer, published a play in English, *Karna or the Brahmin's Curse* (1946). Its sub-title is 'an impression of Sophocles in five acts'. This play built around the idea of a fatal curse is perhaps the first attempt in Indian literature to graft the world of *The King Oedipus* into our own literary traditions. It may be mentioned in passing that some of his plays are based on Indian mythology. Among his one act plays, collected in *Little Lays and Plays* (1933), 'The Burden' is about the psychological tensions of Bharata following Rama's exile and 'Fulfilment' is based on the story of Ekalavya's death caused by Krishna. Like Sri-kantayya, Kailasam intended to integrate the Greek world with that of the Hindu. It must be said, however, that despite attempts by such gifted writers the task is yet to be accomplished. K. Duraiswamy Iyenger wrote a story entitled *Vasanthā Kokilam allatu Miracckati* (1944) based on the Greek myth on Eros and Psyche. Modern Bengali poets Bishnu De (author of *Urvaṣī o Ārtemis*, 1932) and Sudhindranath Datta (author of 'Jason', *Sambarta*, 1953) have also used Greek myths but their experiments are confined to a very limited number of readers.

## VII THE BUDDHIST AND BIBLICAL THEMES

### *Buddha*

Both Buddha and Christ are historical figures. Literary works inspired by their lives and activities should have been treated in the previous chapter dealing with the relation between history and literature. Yet we include them here if only because certain writers have treated incidents from their lives as well as from the lives of their associates and devotees, historicity of which are unfounded. Apart from that the writers used their lives as source of literary works concerned with various philosophical questions and took very little interest in the construction of a past, an activity that distinguished historical works from others. Here the time past by itself is not so important; what is important is the presence of the divine hero, different from the historical hero, who like the colossus of Rhodes stands between two worlds, the world of God and the world of man, between myth and history.

Buddha had fascinated the Indian creative mind for several centuries:



artists have paid their tribute to him in words and sculpture and painting and music. The twentieth-century Indian writers continued to respond to the life and teachings of Buddha as warmly as before and some of the finest writings on Buddhist legends were born in this century. Tagore's response to Buddha is particularly significant as he discovered an universality in his message which is of great relevance to the modern world engaged in mad pursuit for power and wealth. He recreated several Buddhist legends in his *Kathā* (1900), a collection of extremely popular poems. His play *Acalāyatan* (1912), a strong attack on orthodoxy and institutionalism, was inspired by a Buddhist legend in *Divyāvadāna*. He constructed his powerful dance drama *Śāp mocan* (1931) on the legend of Kusha of *Mahāvastu Avadāna*, and *Śyāmā* (1939) his last dance drama, based on a poem written in 1900, and that poem is based on a story from *Mahāvastu-avadāna*. His most well constructed dance-drama *Caṇḍālikā* (1938) draws its theme from the life of Ananda. It is based on his earlier play of the same title published five years before, inspired by an incident in the life of Ananda related in the *Śārdūla-Karṇāvadāna*.<sup>26</sup> This theme appeared first in Kumaran Asan's *Caṇḍāla Bhikṣukī* (1922). Both Asan and Tagore executed the theme in their own way, both protested against the caste system but both differed in their treatment. Asan's emphasis being more on the question of caste and social prejudice against the pariah woman Matangi; Tagore's focus is more on the tension caused by Ananda in the life of the woman, Chandali. The story line is identical but they develop in different ways creating different significations. Asan also wrote *Karunā*, his last poem, on the incident of the Buddhist monk Upagupta and the courtesan Vasavadatta. Tagore also made Vasavadatta the theme for his poem *Abhisār*. It is historically important that Buddha and Buddhism have inspired the movements against the eradication of caste. It is also significant that Ambedkar decided to embrace Buddhism, the religion he thought could give the down-trodden Indians human dignity. It appears so natural that the first Dogri drama *Acchuta* (1935) propagating the ideals of a casteless society should think of Buddha.

In the 1930's several writers showed interest in Buddhist themes. B. Puttaswamy, a popular playwright in Kannada wrote: *Gautam Buddha* (1932, though published in 1948). It was an extremely popular play. Kuvempu, another important writer of this period wrote a verse play, *Mahāpariṇikṣramana* (1931) and Masti wrote *Yaśodharā* (1933), also a verse play. About *Yaśodharā*, a critic writes, 'the utter humanity of Yasodhara and the compassion of the Buddha are juxtaposed in the intensely lyrical situation of the Buddha's return to wisdom'.<sup>27</sup> It is not a retelling of an old story but a serious study in the feminine psyche, the transformation of the frustrated wife into a woman of a stoic world view.<sup>28</sup> When Kuvempu and Masti were working on a Buddhist theme, the Telugu poet Pengali Lakshminarayana (1894–1968) wrote a long narrative poem *Saundaranandanam*



(1932), based on Asvaghosha's Sanskrit work. It is about Buddha's brother Nanda, who being captivated by the physical charm of his wife Sundari lives in an isolated place and does not even respond to Buddha when he comes to beg. When Nanda comes to know about the incident he rushes to the Master who urges him to leave the life of comfort and to serve the world:

Like a cow trapped in a deep quagmire  
Struggling hard with its neck twisting in agony  
To come out of the slough, this mighty universe  
Cries out piteously,  
O Prince of Royal lineage! is it meet  
that you should remain quiet.<sup>29</sup>

Jayshankar Prasad wrote several plays on Buddhist themes: His *Aśoka* (1912) deals with the Hindu emperor's conversion to Buddhism, a subject treated earlier by Girish Ghosh; and *Ajātsatru* (1922) is a play highlighting the final assertion of harmony and order. The great Hindi poet Maithilisharan Gupta also published his *Yasodharā* in 1933. This poem is a part of the thematic sequel on Women that Maithilisharan initiated with his poem on Urmila. Again like Masti's it is not a retelling of an old story in a new technique—(*Yasodharā* has been considered as a unique work because of the blending of various genres in it, in fact some critics have called it a *Campu* poem)—but a new study in the background of the national awakening and women's participation in it. The forlorn woman has been presented in a new light and Maithilisharan Gupta's claim, almost short of sacrilege, that the credit of Buddha's glory and dignity must go to his wife, is a tribute and recognition of the unacknowledged sacrifice of women throughout history. Another great writer to be attracted to Buddhist themes is Sivaram Karanth who wrote an opera on the episode of Kisa Gautami. In 1937 Anup Sharma wrote a Hindi epic *Siddhārtha*. It is written in the conventional style but this is yet another evidence of the abiding interest in the life of Buddha and his teaching. Dharmananda Koshambi's work on Buddhism *Buddhalīlā Sār Samgraha* (1914) made a great impact on the Marathi writers evidence of which can be found in many short stories of V.S. Khandekar, C.V. Joshi, V.S. Gurjar and several others. V.S. Khandekar's short stories *Bakulamālā* (1931) and *Pāśanace Aśru* record Buddha's impact on the royalty, while Joshi's *Dharmadāyēd* on the common men.<sup>30</sup>

Buddha, a symbol of love and compassion, is an organic component of the Indian literary languages appearing in various forms of metaphor and similes, allusions and associations, a part of the Indian subconscious. A careful analysis of Indian poetry would reveal how the Buddha imagery and the Buddhist associations lend richness and complexity to the texture of the modern poetry. He is more than what the pagan gods and goddesses are to the Christians and the modern secular writers, because he is also

a part of our religious consciousness, a part of our living tradition. He is both a language of poetry as well as its subject. Therefore one finds, despite our apathy towards Buddhism and objections to Buddhist theological issues, growing distrust in the values of the old and scepticism about the doctrines of bliss and knowledge, Buddha shines in our heart and is celebrated by the poets and dramatists of the new generation. It is no wonder that Mayadhar Mansinha would be writing on Buddha in 1951 or the Buddhist world with all its beauty and glory will appear in modern poetry through metaphors and images. Buddha and the Buddhist world still haunts not only the romantic mind as is evidenced by Chatursen Shastri's *Vaiśālī Kī Nagar Vadhu* (1949), the heroine of which is the vivacious Amrapali, but it can provoke a Marxist writer of Rahul Sankrityayan's stature to construct the novel *Simha Senāpatī* (1942). Harindranath Chattopadhyay is another leftist writer to write a play on Buddha, *Siddhartha: Man of Peace* in 1956 confirming the relevance of the message of Buddha to the present world. Buddha is not only a challenging force of history but also one of the most complex myths in Indian culture. A new Buddhist literature emerged in Maharashtra soon after the conversion of B.R. Ambedkar on 14 October 1956 to Buddhism. Apart from various scholarly works and polemical writings, a significant body of folk songs also grew in Marathi.<sup>31</sup>

### Christ

Vallathol's popular poem *Magdalana Mariyam* (1921) based on the Biblical theme of Mary Magdalene (Luke: 7) is one of the finest evidences of the Hindu Indian response to a Christian theme. This poem, we are told, was composed in response to a request by a Christian priest. Although received well by the non-Christian readers—it ran through more than twenty editions by 1952, the year Erik De Maury translated it into English—references to Krishna and Siva comparing with Christ were objected to by certain sections of Christian readers.<sup>32</sup> Since the message of the poem is repentance, the poem has been called 'Paścāttāpame Prāyaścittam' by the poet himself. Written in a simple style the edifying story has kept the Malayalam readers captivated for more than half a century. A few lines, despite the constraints of translation are quoted below:

Thus washed by her pure steaming tears  
Humbly she wiped the golden feet  
With her dark hair as soft as silk  
And then she kissed them with her lips,  
Coral-red-and tender as blooms.  
Maiden, thy face is purified!  
Today, thy kiss is where it be.<sup>33</sup>

What an impact this poem made on Vallathol's contemporary poets is evidenced by Asan's *Karunā*, written a few years later and Ulloor's poem



*Pingala* (its theme is repentance and pity) both inspired by *Magdalana Mariyam*.

Changampuzha Krishna Pillai, one of the most lovable figures of Malayalam poetry, left an incomplete poem on Mary Magdalene before his tragic death. 'What he has written', says K.M. George, 'is sufficient to show his capacity to make the theme throbbing and passionate'.<sup>34</sup>

One of the remarkable works on Christian theme in Indian literature is the long narrative poem *Golgothā* (1937) written by the distinguished Kannada writer M. Govinda Pai.<sup>35</sup> Its theme is the crucifixion of Christ. It narrates minutely every sequence of the incidents beginning with Christ being taken to Pilate by the hostile group of Jews urging his death, and the incidents as stated in the Bible leading Christ to Golgatha where he was laid on the cross. K. Narasimha Murthy writes that 'Pai, as imaginative as he was erudite, has succeeded in creating a sublime vision of Christ on the cross and in creating also a Christian ambience which is astonishingly authentic. The images in the poem recreate the Biblical world and the poem is a monumental tribute to the merging of the Christian influences and the native tradition, particularly on the coast.'<sup>36</sup>

Inspired by the success of this poem, Govinda Pai wrote a series of poems *Vaiśākhi*, *Prabhāsa* and *Dehali* narrating the last day in the life of Buddha, Krishna and Gandhi respectively. Of these panegyrics to the immortals of history, most significant of his writings is *Golgothā*, a deeply felt religious poem, though not necessarily a Christian poem. It described the martyrdom of Christ—a tortuous journey of a man, the son of God, through physical pain and momentary distrust, to the final beatitude and glory.

And then Jesus fixing his eyes on the sky  
Cried in voice like thunder, 'Father,  
Into your hands I submit my soul', and as a young dear  
Leap to its mother calling from the hill-top  
Or as a lark darts towards fields of harvest  
Or as lightning soars flashing in the horizon,  
Jesus' soul sped to the sphere of unseating swans—  
As he rendered his life to his Father, hand bowed  
And eyes closed, like one rendering to his master what he owed,  
Earth trembled and like a death drum announcing to the world  
The doleful event, the hearts of those gathered  
Thudded with terror. The Roman centurion  
on guard dismounted from his horse, removed  
His helmet and cried, 'He is indeed the Son of God',  
Fixing his wondering eyes on that day time noon.<sup>37</sup>

We conclude the section with Tagore's poem *The Child* (1931) written in English and later translated into Bengali entitled *Śiśutīrtha*, included in *Punaśca* (1932). Tagore wrote this grand dramatic poem soon after watch-

ing the passion play at Oberammergau in Germany. No where in the poem Tagore mentions Christ, though the symbolism of the journey of the Magi guided by the stars, and the descriptions of the mother and the new born child indicate its unmistakable Biblical origin. The journey of the Magi has been transformed into a journey of the people amid terrifying darkness signifying the anguish and disillusionment, hatred and capriciousness of the modern world. During the journey through the night the furious crowd kills its leader.

Someone from the crowd suddenly stands up and pointing to the leader with merciless finger breaks out:

False prophet, thou has deceived us  
Others take up the cry one by one  
Women hiss their hatred and men growl  
At last one bolder than the others suddenly deals him a blow  
They cannot see his face, but fall upon him in a fury of destruction  
and hit him till he lies prone upon the ground,  
his life extinct.

The death and destruction, the fury and hatred, however, are not the last words of human destiny. Ultimately sanity returns, the killers repent, and the sceptics accept him, the leader, in love. The procession of man continues and finally reaches at the door where

the mother is seated on a straw bed with the babe on her lap  
Like the dawn with the morning star.

It is indeed a strange coincidence that two poets wrote on the Biblical theme in the same decade, one on the death of Christ on the Cross, the other on the birth of Christ in a stable; one concluding with the description of the moon rising from behind Golgotha and the other with 'the sun's ray touching the head of the new born'.



## CHAPTER 6

# Indian Theatre and the Drama

### I THE THEATRE: META-PHANTASIC AREAS

Since mid-nineteenth century, a new dramatic literature began to develop in Indian languages on the model of Western drama. The coexistence of different dramatic traditions, the classical and the regional, as well as the European, created a tension within the creative psyche of the Indians, which was never reconciled completely even in the beginning of the twentieth century. A vibrant dramatic literature emerged in certain languages, Bengali, Marathi, Gujarati, and also in Hindi by the end of the nineteenth century. Even the areas where writers did not respond to Western drama, the impact of the new theatre, introduced and popularised by the Parsi theatre, was strongly felt. Almost every region of the country that was exposed to this glamorous entertainment responded warmly to its visual power and was psychologically prepared to receive the theatre with all its paraphernalia as the new source of public entertainment and commercial enterprise.

Writers in several parts of the country achieved popularity and distinction as dramatists. Michael Madhusudan Datta, Dinabandhu Mitra, Girish Chandra Ghosh, Bharatendu Harish Chandra, Annasahib Kirloskar and the great quartet—G.B. Dewal, K.P. Khadilkar, K.P. Kolhatkar and R.G. Gadkari of Maharashtra; Ranchodbhai Udayram, Chilakamurthi Lakshminarasimham or Gunabhiram Barua, to mention some of the most noted men, gave dignity to the theatre and realised the great possibility of the new genre. This realisation was particularly important in a colonial situation that generated its own pressure on the creative psyche. By the year 1876, when the government was obliged to introduce the Dramatic Performance Control Act, Bengali theatre was highly politicized. Several plays were banned by government either for being seditious or being morally offensive. Drama thus became a very important genre by the end of the century. It was both watched and read with great enthusiasm. And the questions such as the status of actors (and actresses), the social respectability of the workers associated with stage and theatre as a financial proposition etc. were being seriously considered.

It should not be assumed, however, that the drama as it is known to



us was established in all languages. In some cases the drama was in its infancy, in some cases it was struggling to take a shape. Dogri, for example, did not have any drama till the Independence. The first full length drama in the language, *Bawa Jitto* written by Ramnath Sastri was staged in 1948 but was not published. The first Dogri drama to be published was *Namagram* (1957).<sup>1</sup> Kashmiri, the language spoken in the adjacent area, did not have any mentionable play except a few mythological works by Nandalal Kaul (1870–1940). The first play with a realistic note and original theme, *Grissund Gari* (The Household of a Peasant) by Mohiuddin Hajini was written in 1917, printed in a journal in 1939 and appeared in a book form fifteen years later.<sup>2</sup> A language like Maithili which had rich traditions of play-writing in the pre-colonial period, did not have any new drama in the nineteenth century and even Raghunandan Das's *Mithilā Nāṭak* (1911) did not succeed in creating much awareness for the new genre. Manipuri, which too, has a rich variety of performing arts, was quite late in creating the new modern drama, which was initiated around 1902 with a Bengali play. Manipuri drama remained dominated by the Bengali till 1925 when Lairenmaym Iboongohal Singh's play, *Narasingh*, the first original drama in the language, was staged.

The situation in Konkani is understandably dismal. Its foundation was laid by Senoy Gomybab's able translation of Moliere's *Le Medicin Malgre Lui* in 1913. A language in a Portuguese colony without any state patronage and without a stage for performance could hardly expect to develop a dramatic literature of much substance. But languages like Sanskrit or Indian English, too, failed to contribute significantly to the growth of a viable dramatic literature. A revolutionary or a new wave writing in Sanskrit', writes G.K. Bhat, 'appears to be either impossible or absurd'.<sup>3</sup> Dramas were, however, written by scholars who never felt tired to follow the old techniques and treat to the old mythological and historical themes. They were read and appreciated by scholars only and occasionally were staged for them. The drama was equally impossible and absurd in Indian English. There was neither a theatre exclusively for the English plays written and directed by Indians nor was there a popular base to support and sustain its growth.<sup>4</sup> Between 1891 and 1916 Sri Aurobindo wrote several plays which were quite noteworthy for their variety of locale and power of conception. Other important playwrights were T.P. Kailasam (1885–1946) and Harindranath Chattopadhyay (1898–1990). This remarkable actor-playwright Kailasam, a bohemian and a genius, a legend in his time wrote both in English and in his mother-tongue Kannada. All his plays bear the stamp of his genius but none of these English plays were staged. Chattopadhyay, too, wrote several plays. 'Chattopadhyaya's plays fail owing to both his inability to create', comments M.K. Naik, 'living characters speaking in an individual voice and to work out his themes in viable



dramatic term. Their best claim to remembrance is a few passages of rich romantic verse'.<sup>5</sup>

In languages like Rajasthani and Sindhi, as well as Nepali and Punjabi the growth of drama was rather slow and the genre established itself firmly only in the second or third decade of this century. Rajasthani was exposed to the Parsi Theatre in the late nineteenth century and Shiva Chandra Bharatiya was the first to write a play in Rajasthani—*Kesar Vilās* (1900). He was followed by several dramatists, most of whom concentrated on didactic themes and satires. A strong influence of the Arya Samaj can be seen in the authors' reformistic zeal. None of the plays, however, rise above mediocrity and as a Rajasthani scholar observes, 'Rajasthan has not as yet produced a great dramatist'.<sup>6</sup>

Like Rajasthani drama, Nepali drama too began in this century. It received the required momentum with the foundation of the Himalayan Association (1913) which merged with an older organization The Children's Amusement Association, three years later. Parasmani Pradhan (1898-1985), the versatile Nepali writer, responded to the demands of this new organization by adapting several plays from other languages. The period between 1916 and 1932 is known as the Himalayan and Children Amusement Association period which witnessed noted dramatists like Gopal Prasad Rimal and Bhaiya Singh Gazner. But the real turning point came with Balkrishna Sama (1902-81)'s *Mutuko Byathā* (1926). The position of the dramatist among the writers, however, still not very happy at least in respect of literary eminence. Some of the plays of Balkrishna and Bhimnidhi Tiwari (1911-73) were printed, but several playwrights including Bhaiya Singh, the most popular dramatist of the time, did not find any publisher.

The Punjabi situation was not very different from Nepali and Sindhi till the independence of the country. Isvar Chandra Nanda (1892-1965), first to introduce drama in Punjabi, wrote an one-act play in 1914, and the first Punjabi full length play—*Subhadrā* in 1920. We quote the following observations of Khushwant Singh which sum up the Punjabi situation.

Play writing is the most neglected part of the Punjabi literature. Some comedies written by Prof. I.C. Nanda attracted public attention. After him several plays have been published but they have not achieved any standard. Gargi and Gurdial Khoshla have produced several one-act plays and are actively associated in developing a Punjabi-theatre. Hardly any plays have been put on the stage. The assessment of their value is, therefore, impossible.<sup>7</sup>

It must be added, however, that side by side with Nanda's plays, mostly dealing with social problems, there was a stream of romantic-historical plays introduced by Bawa Budh Singh and Kripa Sagar who wrote a trilogy on Maharaja Ranjit Singh (1923-31). Joshua Fazal Din, a contemporary of Nanda, on the other hand wrote, like the Rajasthani playwrights, for the



uplift of the rural people, on social problems like usury or alcoholism. Harcharan Singh, the successor of Nanda, on the other hand wrote for the popular theatre. The first signs of change were seen in the attempts of Gurdial Singh Khosla (b. 1912) who founded Little Theatre Group in Lahore in 1946 and revived it in Delhi after the partition. A change, however, came around 1936 when Sant Singh Sekhon, started writing plays under Marxian ideological inspiration.

The Urdu situation in the beginning of the century is not very encouraging either. The dominant form of entertainment was the Parsi Theatre. Agha Hashr (1880–1936), the renowned playwright who appropriated both Shakespeare and the Middle-Eastern legends in Hindustani drama, made a tremendous impact on the play-writing and on the production so far as the spectacle is concerned. He remained the most important figure in the history of Urdu performance till his death. There was hardly any drama in Urdu written during the first quarter of the twentieth century about which critics are proud. The most outstanding play in the language was written in 1927 by Imtiaz Ali (1899–1975). His romantic play *Anarkali* is, as one critic claims, 'yet to be surpassed as a full length Urdu play'.<sup>8</sup> Mohammad Hasan writes that though not a commercial success, it is a milestone in the annals of Urdu drama because of its romantic tenderness, subtlety of symbolism and 'masterly characterisation of all important players'.<sup>9</sup>

Despite the fulsome praise it received *Anarkali* did not auger a new age in Urdu and its impact remained limited to a small and cultivated group. The commercial theatre was conditioned by the laws of the market, not only in Urdu but in all languages; and the new play writers had to be satisfied with the appreciation of a small crowd. Among other playwrights in Urdu were Abid Husain (1896–1979), Md. Mujib (b. 1902) and Istiaq Husain Quraishi (b. 1900)—all of them experimented with plays of ideas but all, as a critic points out, 'grievously lacked the creative aptitude and dramatic vision to bring alive the complexities of life on the stage'.<sup>10</sup>

This criticism is true of many dramatists in other languages too. A large number of dramatic texts emerged out of the demand of the commercial theatre; most of them are built upon materials with predictable clichés. Exceptions were rare. Abid Husain, a nationalist involved in the freedom movement and acutely aware of the social problems, produced a play in 1925 during his stay in Berlin. This play entitled *Parda-i-Ghaflat* (The Veil of Ignorance) was different from the contemporary plays by its serious concerns about the Muslim social life. It told a story of a conflict between tradition and modernity as well as the struggle for women within the framework of episodes relating to the sharing of family property. Md. Mujib's play *Habba Khātun* (1989) is yet another noted play that projected the distinguished Kashmiri poetess and her noble life weaving it with the aspirations of the present generation for freedom. Barring a few



plays of this nature, however, Urdu drama remained a neglected area and did not receive much care and attention till the forties. The situation has been described by Prof. Gopi Chand Narang in the following words:

The Parsi theatre of Bombay, of course, thrived in the beginning of this century, but thereafter there has been a steady decline of theatre in Urdu. Some other organizations such as the Jamia movement and IPTA tried to revive the Urdu theatre but it never quite succeeded.<sup>11</sup>

Sindhi, too, got its first impulse from the Parsi theatre and it was the versatile Mirza Qalich Beg, the maker of modern Sindhi, who wrote the first play in the language in 1880. Since Sindhi was handicapped by the absence of the public stage, the drama in Sindhi began under the patronage of amateur societies and its development was regulated by them. When Mirza Qalich Beg died in 1892 five-years after the publication of his *Mohini*, a play on the Hindu-Muslim unity, the most influential amateur dramatic society *Rabindranath Literary and Dramatic Club* was three years old. This club was founded by two distinguished playwrights Khan Chand Daryani (1898-1965) and M.V. Malkani (1896-1980) in Hyderabad (Sindh). Rabindranath Tagore, we are told, presided over the inaugural function of the club which continued upto 1931. During the brief period of its existence this club named after Rabindranath, did yeoman's service to Sindhi, next only to the *D.J. Sindh College Amateur Society* which was established in Karachi in 1894.

Both Daryani and Malkani wrote plays which enjoyed great popularity. Daryani was interested in social problems. His play *Gulāb Jo Gul* (1920) deals with the relationship between the mother-in-law and the daughter-in-law, a favourite and recurrent theme in most of the languages. In his later plays his interest went beyond the domestic problems: he showed deep understanding in the problems of agrarian relationship in the play *Zamindari Zulm* (1927) and of situations involving conflicts between the millowners and the workers in the play *Māyā Jo Andh* (1928). His plays enjoyed stage success but they were not recognized by the critics as good literary works.<sup>12</sup> M.U. Malkani, the other playwright, is known as the father of one-act plays in Sindhi. His early plays are adaptation from English. In his later plays also he followed Bernard Shaw and several other foreign writers with ingenuity.<sup>13</sup>

## II THE GROWTH OF DRAMATIC MOVEMENTS

### *Tamil Situation*

The early part of the twentieth century is also the period of the growth of dramatic movements in some of the Indian languages. One can take the case of Tamil where a dramatic movement began in 1893 with the establishment of *Suguna Vilās Sabhā* formed by P. Sambandha Mudaliyar (1873-1964) who gave respectability to the Tamil stage and dignity to the vocation



of the playwrights. Several organizations emerged soon after this but the theatre, except the traditional *Terukkuttu*, was not highly developed at all. Many plays were written mostly on mythological themes, very little of which has survived for the posterity. Sankaradas Swamigal, a legendary figure in the history of Tamil stage, wrote extraordinarily large number of mythological plays and directed them.<sup>14</sup> Sankardas started his own company *Tattuva Minalochani Vidyā Bālasabha* at Madurai in 1918. It was the time when many theatre companies mushroomed in Madras, most of them used to be run by the uneducated. Adya Rangacharya writes that these people did not think of any theatre movement. 'It was just an experiment, a reaction to the theatre conducted by the uneducated. In Tamilnadu, the contempt for the professional theatre was so intense that hardly any that could go by that name is admitted to have existed.'<sup>15</sup>

It was P. Sambandha Mudaliyar who gave Tamil stage respectability and new direction. A lawyer by profession and a fine actor, he wrote more than eighty plays, all of which were directed by him. His six volume *Nāṭak mēlai ninaiivukaḷ* (1932-38), reminiscences of his stage experience, is one of the richest sources of the history of Indian drama and theatre. This also brought about a change in the attitude of the publisher and the reader towards the printed text. We have already mentioned in connection with the Nepali situation the reluctance of the publishers to print dramatic texts. Even in Tamilnadu Sankaradas did not print most of his plays. Even today very few publishers like to bring out plays the reason being they are not welcomed by the common reader. About Tamil situation Mu. Varadarajan gives an interesting explanation. Tamil literature had always followed strict literary conventions, one of them being the literary style. The style must avoid regionalism as well as colloquialism. Plays, however, are written in colloquial style to achieve naturalness and spontaneity. But plays being written in colloquial languages have never been considered by the high-brow critics as serious literature. Varadarajan writes 'plays which were meant for acting were unfit for reading and vice versa. Because of these reasons even though there are many theatrical troupes, famous actors and innumerable theatres there are only a few literary plays. Therefore some criticize that Tamil has not progressed in the field of drama.'<sup>16</sup> Varadarajan demonstrates that the scarcity of plays is not a peculiar feature of the modern phase of Tamil literature but indeed is a legacy of its history. There were plays in the ancient and the medieval period as well, but since they were not considered 'literary' works none cared to preserve them. Mudaliyar, though widely popular, his plays were 'meant largely for acting and not for reading'. He has been compared with Shakespeare in certain aspects; but 'his plays were not regarded as literary works. They are, in fact, in the process of being forgotten.'<sup>17</sup> Sundaran Pillai's *Maṇōṇ Maniyam* (1891), a play based on Lord Lytton's *The Secret Way*, is considered a fine work by the critics and it still enjoys great reputation in the



academic circle. But the author wrote it 'for the study room and not the stage' as he admits in the preface written in English. And because of that the author mentions 'it is . . . written in the literary and not altogether the colloquial dialect'.<sup>18</sup>

In terms of sheer number Tamil has produced a large body of dramas. Mudaliyar himself wrote nearly hundred plays and quite a number of them were printed. There were other writers—they were neither as prolific nor as influential as Mudaliyar—who enjoyed popularity in varying degrees. And in terms of vitality of the stage, Tamil also occupied an enviable position in India of the twenties as there were numerous theatre groups both professional and amateur. Yet the real break through in Tamil stage comes in 1925 when T.K.S. Brother's Dramatic Troupe was founded. Two years before the foundation of this troupe a little magazine called *Manikkodi* was formed and a group of powerful writers grew around it. The T.K.S. Brother's Dramatic Troupe recruited dramatists from this group. Previous practice in Tamil theatre-groups was to employ dramatists, known as *Vārtiyār* (literally 'teacher'), all of whom were professional writers. T.K.S. group set the trends of new drama with new thematic content, such as social reform (e.g. *Uyiroviyam*), historical plays (*Rājarāja Colam* by Aru Ramanathan). From now onwards two important trends became visible in the Tamil theatre, one was the impact of European drama and other was the growing dominance of political ideology about which we will speak later.

### *Oriya Stage*

Like Tamil, Oriya—which also had a fairly old tradition of performing arts, took time to come to terms with the emerging theatre in the country, particularly in Bengal in the neighbourhood. Upto 1920 the plays were mostly mythological and as Sitakanta Mahapatra informs, 'social plays in the modern sense were practically unknown'.<sup>19</sup> The public stage also did not grow to its full potential. The drama, however, as a literary genre flourished and the publishers and the readers gave considerable encouragement to the playwrights. Ramashankar Ray (1857–1931), the father of the Oriya drama, continued to write in the twentieth century on contemporary as well as historical subjects. Among other noted dramatists of the period were Bhikhari Charan Pattanayak (1877–1962), Kamapala Mishra (1875–1927) and Godavarish Mishra (1886–1956). They wrote both reading plays as well as stageable texts. Ramashankar's *Rāmābhiṣek* (1917), Ashvini Kumar Ghosh's (1891–1963) *Bhīṣma* (1915) and *Kālāpāhād* (1920), and Godavarish's historical play *Mukunda Deva* (1920) are the notable works of this period.

The real initiative in Oriya drama, however, came from two persons. One of them is Banamali Pati, a tax-collector of Puri who established a



professional theatre (with which Ashvini Kumar Ghosh was associated) which kept the Oriya theatre active from 1915 to 1940. Other person was Kalicharan Pattanayak (1898–1978), a versatile playwright, actor, musician and director. He started his career as a dramatist in 1918 with a mythological play, *Dhruva*. In the thirties he started his theatre in Cuttack which continued till 1949. Three years before its closure Annapurna Theatre came up to keep the Oriya theatre alive. Kali Charan appropriated certain features of traditional *rāsa* and *līlā* and he introduced racy and natural dialogues and brought significant changes by introducing socially relevant themes.

### *Telugu Situation*

The Indian literary historians have often overlooked the vital relationship between the stage and the dramatic works. The Tamil scholars, Varadarajan admits, dismissed the successful plays as wanting in literary merit and critics in several other languages are so engrossed in analysing the literary quality of the plays that their stageability or reception by the audience never become an important issue. Certain writers were fortunate enough to be welcomed by both the readers and the spectators. Chilakamarti Lakshminarasimha's play *Gayopākhyāna* (1909) was sold like hot cakes. In fact the sensational reception of the play in print has been described as 'an epoch making event in Andhra.'<sup>20</sup> The dramatic power of the work came from Chilakamarti's experience of the stage and his power as an actor. In the first quarter of the century Andhra Pradesh had witnessed the growth of many dramatic companies in each town and also the steady patronage coming from the landlords in the form of drama competition. But like Sambandha Mudaliyar in Tamilnadu, it was Dharmavaram Krishnamacharya (1853–1913) of Bellari, who gave respectability to the Telugu play. He as well as his rival Srinivasa Rao (1854–1919) from Bellari, both lawyers by profession, wrote plays and also attracted other playwrights to write for their organizations. They gave the momentum necessary for the growth of the Telugu drama.<sup>21</sup>

Tirupati Venkata Kavalu, the twin poets, wrote *Pāṇḍavōdyoga Vijayamulu* (1930) which became extremely popular all over Andhra but this is somewhat different from the existing dramatic tradition. J. Hemalata observes, 'the success of the play has been a setback to real histrionic talent. Recitation of poems in a musical style has gained supremacy over action and delivery of dialogue.'<sup>22</sup>

### *Gujarati Scene*

The Gujarati stage which had a good start in the last century was not very active in the beginning of the century. Critics have admired Ramanbhai Nilkantha (1868–1928)'s play *Rāi Nō Parvat* (Rai becomes Parvat) pub-



lished in 1914. It was a work different from the contemporary commercial plays and it did not meet with public approval. On the other hand *Jalim Tuliā* (1922) of Chandulal D. Jhaveri, which adhered to the conventions of commercial theatre was a great success. The Gujarati theatre was given a new direction by K.M. Munshi through his immensely stageable social satires such as *Vāva Śethnu Svātantrya* (The Liberation of Vava Sheth, 1921) or *Be Kharāb Jan* (Two Bad Persons, 1924) as well as mythological plays such as *Purandar Parājay* (Defeat of Purandar, 1922), *Avibhakta Ātmā* (Undivided Souls, 1929). 'Munshi accepted the traditional forms of Gujarati theatre', observes Shiva Kumar Joshi, himself a fine playwright, 'but at the same time he tried to remove some irritating qualities of the professional theatre. He attempted to build a link between the traditional and the new Gujarati theatre movement during the 1920–30 period.' Some has claimed that Munshi was influenced by Ibsen and Shaw. Joshi, however, comments cryptically, 'if there was any such influence it was only skin-deep'.<sup>23</sup>

The significant contribution to Gujarati, comes from Chandra Vadan Mehta, who like Kali Charan Pattanayak and Sambandha Mudaliyar was a director-actor-playwright rolled into one. It is no wonder that 'the real modern Gujarati theatre' was born with his first important play *Āggadī* (The Train) written and produced in 1934.

#### *Assamese Situation*

While the new dramatists in Gujarati were anxious to resist the dominance of Parsi theatre, the Assamese and Malayalam dramatists were busy negotiating with the rich dramatic traditions they had, to create a new literature and a theatre. First drama in Assamese was written as early as 1857: *Rām Navamī* by Gunabhiram Barua. By the first decade of this century, Assamese drama grew in quantity and received careful attention of some of the best writers of the time including Lakshminath Bezbarua. The history of the Assamese theatre, however, is not of continuous stability and advancement. Between 1895 and 1901 there was only one small theatre at Golghat and two at Jorhat. Only in this century Sibsagar and Tezpur had their own theatre. It is significant that some of the plays were staged in the *nāmghars* (the places where traditional religious plays used to be performed). In 1915 the first commercial theatre *Kumar Bhaskar Natya Mancha* came into existence. It staged almost all the major plays in Assamese.

The growth of drama as a literary genre in Assamese, as in other literatures too, was not entirely dependent on the stage. Despite the poor condition of the stage and lack of facilities Assamese writers continued their experimentations with themes and forms with rare dedication and produced a body of literature that the critics as well as the common reader admired.



### Malayalam Drama

While the Assamese drama began in the mid-nineteenth century, Malayalam modern drama appeared in 1882 and a new stream of performing arts separate from the Kathakali and *tullal* was created mainly through translations from the Sanskrit into Malayalam. Original plays were there but the real beginning was with C.V. Raman Pillai, the celebrated writer of historical novels, who made contemporary society the subject of his plays. He wrote farces, *Kuruppillākkalari* (A School Without a Master, 1909) and *Paṇḍatte Pāccan* (Good Old Pachan, 1917), extremely enjoyable for their hilarity and social criticism. They were staged with great success and they have not lost their freshness and vitality even after half a century. Raman Pillai unfortunately died in 1922 but his mantle fell on E.V. Krishna Pillai (1894–1938), a lawyer by profession, who too wrote eminently readable and stageable farces. The Malayalam stage reached its peak period after the twenties.

### Hindi Situation

The first period of Hindi drama was dominated and shaped by the colourful personality of Bharatendu Harish Chandra, one of the most lovable and admirable personalities of the nineteenth-century Indian literature. He influenced several young writers, many of them had dramatic talents, but their concerted effort did not finally succeed in developing into a force of social importance mainly because of lack of professional theatrical support.<sup>24</sup> Hindi dramatists were seriously handicapped by the absence of professional stage despite the potentiality of its fantastically large audience. Unlike Bengal and Maharashtra, no theatre developed in the Hindi area for the exclusive production of Hindi plays. 'Perhaps they did not get good managers or efficient organizers', writes Pandey.<sup>25</sup> 'For the last 90 years (i.e. since the time of Bharatendu) Hindi plays have been staged on the improvised stage in different cities. . . . 'Pandey further observes that the stage never received encouragement from the Hindi intellectuals and the strong *parda* system and conservatism made it difficult to get actresses. Premchand observed once, 'what passes for a stage is the effete Parsi stage for which I have a horror. Then I never came in touch with drama technique and stage-craft'.<sup>26</sup>

The absence of the stage in the Hindi area may be explained partly by the strong Muslim influence which rejected theatre. Peter Gaeffke observes 'if one compares the flourishing theatrical scene of nineteenth-century Bengal and Maharashtra with the desolate situation existing in the heartland of Muslim India, one cannot help associating the absence of drama with the general rejection of theatre in the Muslim world. For example, in spite of a large literature of translations from Greek into



Arabic, Greek drama remained untranslated.<sup>27</sup> Only a few attempts to establish stage in the Hindi region were made in the last century, none of which was very successful. It was mainly the amateur groups such as the *Rāmlīlā Nāṭak Maṇḍalī* of Allahabad and the *Nāgarī Nāṭya Kalā Pravartan Maṇḍalī* of Benaras that staged plays regularly. With them only a few minor writers were associated. Therefore playwrights like Jayshankar Prasad whom Hindi critics praise abundantly, had little or no experience of the theatre at all. The Bengali theatre had an important role to play in the growth of Hindi drama in general and that of Prasad in particular. He was inspired by Girish Ghosh and D.L. Ray in his historical plays and also by Rabindranath, as Gaeffke suggests, whose 'rediscovery' of Buddhism drew Prasad's attention to the Buddhist tradition especially its *ahimsa* idea.

Prasad wrote twelve plays, most of them are concerned with Indian history. His first important play *Viśākha*, too was published in 1921 took its theme was from *Rājatarāṅgiṇī* and dealt with an episode from the history of Buddhism. His other plays *Ajātaśatru* (1922), *Kāmanā* (1921) and *Janmeñjaya Kā Nāgayajñā* (1926) came in quick succession. His fame as a playwright rests more on his historical works, *Skandagupta Vikramāditya* (1928) and *Candragupta* (1931) both glorifying the Indian past and asserting the cultural superiority of India contributing to the patriotic fervour of the time. The glorious period of Hindi playwriting began with him and it was sustained by writers like Hari Krishna Premi, and later by Upendranath Ashk who introduced a resistant voice in the Hindi drama dominated by the romantic-historical tradition. But unfortunately the plays written by these talented writers were only read but not produced on the stage.

#### *The Decline of the Marathi Stage*

After the death of G.B. Deval (1855–1916) the Kirloskar Nāṭak Maṇḍalī (founded in 1880) slowly disintegrated. Kirloskar dominated the Marathi theatre with his *Saṅgīt nāṭak*. It was also dominated by great actors like Keshavrao Bhonsle and Narayanrao Rajahansa, better known as 'Bal Gandharva' (1888–1967). Bal Gandharva<sup>28</sup> first received his training in the Kirloskar Nāṭak Maṇḍalī, but later he formed his own group *Gandharva Nāṭaka Maṇḍalī*. Keshavrao too had his own group *Lalitā Kalādarśa Nāṭak Maṇḍalī*. These actors could attract fine playwrights and eminent men like Khadilkar, N.C. Kelkar, Ram Ganesh Gadkari to the stage. The Marathi stage rose to its dizzy height with the extremely popular plays of Khadilkar and more so with the legendary Bal Gandharva, who kept the Marathi audience spell-bound with his histrionic power. About Bal Gandharva, N.D. Mirajkar writes that, 'the ideal exhibited in Bal Gandharva's female roles was more close to the traditional image of woman than the modern one. . . . Bal Gandharva is considered to be "a beautiful dream turned to reality" in Maharashtra. . . . His popularity was next only to Lokmanya



Tilak.<sup>29</sup> Yashwant wrote a poem in 1933: 'None in this earth possess your magic.' Gadkari wrote his plays exclusively keeping him in view and the details of feminine charms that abound the novels of N.S. Phadke are inspired by the acting of this great charmer. But situation began to change around 1920 when Tilak died. Of course the theatre companies continued to be active in some form or the other, occasional flashes in the productions were also seen, but old companies began to disintegrate and the growing influence of films posed a serious threat. Between 1934 and 1936 almost all the major theatre companies became defunct.

#### *A New Phase of Bengali Theatre*

The Bengali stage, too, which had a glorious period in the nineteenth century and was almost at the height of its glory in the last few decades of that century was slowly declining in the beginning of the twentieth.<sup>30</sup> Both Manmohan Basu and Girish Chandra Ghosh died in 1912; D.L. Ray died in 1913; Jyotirindranath Tagore and Amrit Lal Basu, two contemporaries of the great actor-director Girish Chandra now ceased to be a significant force. Among the stalwarts of the yester-years was Kshirodprasad Vidya-vinod, who wrote *Ālamgīr* in 1912 and *Naranārāyaṇa* in 1926.

The most important feature of this period is perhaps the overpowering influence of D.L. Ray. His impact was felt first in Hindi, particularly in the plays of Prasad, and then he was warmly received in Telugu and Kannada and Gujarati. Most widely translated Ray is actually a continuation of the Parsi theatre tradition in play-writing with greater sophistication and lyricism. His flamboyance as well as idealism had an irresistible attraction to the Indian audience. He also acted as a mediator between Shakespeare and the Indian drama. But so far as the Bengali stage is concerned the years between 1912 and 1922 is not a very happy period. All great actors were dead or aging, the standard of performance had deteriorated, the public theatres such as Star Theatre, Minerva Theatre, Manmohan Theatre or Bengali Theatre were languishing. A new age dawned with the emergence of Sisir Kumar Bhaduri, a teacher of English, who joined the professional stage in the main role of *Ālamgīr* in December 1923. Bhaduri's career beginning with the role of Chanakya in D.L. Ray's *Candragupta* in 1911 and ending with the role of the ruined hero of *Praphulla* in 1956 is a memorable one, fully of glory and pathos, very much like that of Bal Gandharva.

#### *Challenge to the Professional Theatre*

Writing about a 'search for an appropriate theatre'<sup>31</sup> to meet the new aspirations, Adya Rangacharya observes, 'nothing illustrates better the nature of this search, which is still going on, than a study of Rabindranath Tagore's plays'.<sup>32</sup> We have shown it in the earlier volume how Tagore was trying to create a new form of drama, appropriating certain features from



the folk tradition, and a new space ensuring greater freedom. Tagore was born at a time when the Bengali theatre was passing through an exciting phase of its development. He, however, had no contact with the public theatre nor did he write for the public stage.<sup>33</sup> Between 1881 and 1888 he wrote four plays all of them except *Prakṛtir Pratiśodh* (1884)—later available in English translation under the title *Sanyasi*—were musical and all written in verse. This phase was followed by *Rājā O Rānī* (1889) and *Bisarjan* (1890) modelled after Shakespeare. Both these plays received patronage of the audience whenever produced in professional stages. He also wrote *Citrāṅgadā* (1892) and *Mālinī* (1896), and an immensely enjoyable popular farce *Baikunṭher Khātā* (1897). Tagore's dissatisfaction with the Shakespearean model which dominated the Bengali drama is quite evident in these plays and it was clearly articulated in his essay 'Raṅgamañca' (The Stage) written in 1902 criticizing the Western mania for 'exact imitation' and infatuation for technical accessories. A new phase in his dramatic career began with the play *Śārodatsab* (1908), a play celebrating nature, free from the rigidities of Western traditions. It was followed by *Rājā* (1910) and *Dākghar* (1912) and *Phālgunī* (1915) and one can say that Tagore had finally discovered the form he was looking for.

The potentiality of his plays, however was neither realized by the professional theatre, nor was it appreciated by the drama critics obsessed with static conventions of stageability. Tagore was himself a fine actor and had original ideas about production but there was none in Calcutta theatre to exploit their potentiality in full. Writing about his histrionic ability Thompson wrote, 'How moving he could be as an actor only this generation can realize. I can only assure those who will follow us, *Vidi docentem, credite, posteri.*'<sup>34</sup>

In the second decade of this century Rabindranath's earlier plays appeared for a much wider public in their English garb. The early plays i.e. *Prakṛtir Pratiśodh*, *Citrāṅgadā*, *Rājā O Rānī* and *Bisarjan* in particular have been edited, quite often drastically in their English incarnations resulting greater economy.<sup>35</sup> Those plays along with *Dākghar* (translated as *The Post Office*), *Rājā* (tr. as *The King of the Dark Chamber*) introduced a new form of play rich in symbolism and allegory. 'Tagore's drama firmly rooted in the Indian ethos in its themes and characters . . . is comparable at its best', writes Naik, 'with the modern imaginative drama of W.B. Yeats and Maurice Maeterlinck'.<sup>36</sup> *The Post Office* was successfully staged in London in 1913 and Yeats, who was present at the audience, later wrote that 'on the stage the little play shows that it is perfectly constructed'. Even Thompson who criticized the play very harshly observed that it 'does successfully what both Shakespeare and Kalidasa failed to do', i.e. to bring onto the stage, 'a child who neither "shows off" nor is silly'.

Without going into the details of other experiments of Tagore, one must mention at least two more plays *Rakta Karabī* (1926)—later translated into



English as *Red Oleanders*, and *Muktadhārā* (1922) translated as *The Free Current*, they being the finest plays he ever wrote. The last phase of Tagore's career as a dramatist was devoted to a new form of play in which dance and music merged with the drama. *Caṇḍālīkā* (1938) and *Śyāmā* (1939) are the best specimens of this splendid phase of his career. Yet the question is whether Tagore's plays are significant in the history of Indian theatre. When Bohurupee under the direction of Sambhu Mitra produced *Rakta Karabī* in the fifties with phenomenal success the scepticism towards the stage-worthiness of Tagore's plays was dispelled momentarily. Birendra Narayan describes the performance of *Rakta Karabī* and Benipuri's Hindi play *Ambāpālī* (a play considered 'literary' which is the euphemism for 'not stage-worthy') as the 'first jolt' in the Hindi region burdened with obsolete values and antiquated preception about plays and stage. The presentation of *Rakta Karabī* by Sambhu Mitra, claims Birendra Narayan, is 'a landmark in the development of Indian theatre'.<sup>37</sup> Sambhu Mitra thought 'through Tagore we must find a way to express the whole of a man'. But the doubts and scepticism still persists, even among the avant-garde theatre personalities. Sankha Ghosh observes:

Utpal Dutt has assured us that 'only after the revolution will the people really claim Tagore'. Meanwhile, one may bear in mind that our modern concepts of an open theatre, little theatre, or the poetry of the theatre, owes something to the lone fight of Tagore's dramatic activities, when his contemporaries exercised in puerility.<sup>38</sup>

### III THEMES AND IDEOLOGY

#### *Mythology and History*

In terms of themes mythology and history are the two major sources of the Indian drama. Tagore tried to avoid both. Although he used the story of Valmiki and Chitrangada, and also exploited the story of Pratapaditya he was more inclined to construct new myths with allegorical and symbolical dimensions. A large number of plays were of course written on contemporary problems. Even then one finds that the interest of the Indian dramatist alternated between myths and history. A large number of them are residual in character, written and produced almost mechanically either in response to the demand of the audience or to ensure commercial success without taking any particular risk. We have already mentioned in two previous chapters dealing with the treatment of history as well myths, however, that a large number of plays were actually charged with contemporary meanings and were part of the stream of the resistant literature.

For a quick survey of this trend one may start with the plays with Jyotiprasad Agarwal (1903-51). This great Assamese dramatist started his career with the play *Soṇit-Kuwāri* (1925), a romantic comedy based on the Usha-Anirudha theme. It was partly in conformity with the contempo-



rary attraction for mythological theme and partly a free choice of the young dramatist of a theme which suited his imaginative power most. His next play *Kāreṅgar Ligiri* (The Maid of the Court, 1937), hailed by critics as his masterpiece and 'a marvellous specimen of its kind in Assamese',<sup>39</sup> is a well-constructed allegory problematizing the conflicts between the old and the new values. The major trend in Assamese at that time was of mythological plays. Indreshvar Barthakur's *Śrīvatsa Cintā* (1927), Chandradhar Barua's *Tilottomā Sambhava* (1929), based on the Bengali poem of Michael Madhusudan, Atul Hazarika's *Narakāsur* (1930) and *Beulā* (1933) and Ganesh Chandra Gogoi's *Śakunir Pratiśodh* (1929) are a few examples of this trend, which continued to entertain the public for decades to follow. Mythological plays had their popularity in Bengal too. Kshirodprasad's *Naranārāyaṇ* (1926) and Aparesh Mukhopadhyay's *Kaṇṇārjun* (1923), both written on the Mahabharata theme were popular in Bengal. The play *Sītā* (1924) written by Yogesh Chaudhuri (1886–1941) and produced by Sisir Kumar Bhaduri, who acted the role of Rama, created history in the Bengali stage. His interpretation of the character of Rama was radically different from the traditional image of the benevolent hero. The new Rama appeared as a passionate lover trapped into the net of royal commitments.<sup>40</sup>

The mythological plays had their hey days in Gujarat mainly because of K.M. Munshi whose *Purandar Parājay* (1922) and *Lopāmudrā*<sup>41</sup> received popular applause. The situation is more or less similar in other languages including Hindi. Badrinath Bhatta's *Kuru Vana Dahana* (1912), Madhav Shukla's *Mahābhārata* (1915) or Sudarshan's *Añjanā* (1923) are a few examples of this trend. Real innovation in the mythological plays were introduced by B.M. Srikantayya (1884–1946) in Kannada. His *Gadāyuddha nāṭak* (1925) is a departure from the existing treatment of mythology by a new sensibility and vision of life. He continued with his experiments in his celebrated work. *Aśvatthāman* (1929) which made a tremendous impact upon the critics and the readers as well. He is the 'first person to introduce the Western concept of tragedy' in Kannada but his concept of tragedy came not from Shakespeare as it is the case with most of the Indian languages, but from the Greek drama. *Aśvatthāman*, though based on Mahabharata, follows *Ajax* more closely and as expected generated series of controversies. This play encouraged other scholars to translate Greek plays and it remains as the finest specimen of appropriation of Greek tragic structure into Indian mythological drama.

Like mythology, historical characters, events and incidents continue to dominate the Indian drama. Padmanath Gohain Barua's *Lacit Barphukan* (1915), Bezbarua's *Cakradhvaja Sinha* (1915), *Belimār* (1915) or *Jayamati Kunwari* (1915) or Radhakanta Handiqi's *Mulagabaru* (1914) were as enthusiastically received as were the mythological plays. At times same authors wrote both types of plays, such as Atul Hazarika in Assamese,



Kshirodprasad in Bengali or K.M. Munshi in Gujarati. Both mythological and historical plays were popular in Orissa. Ashvini Kumar Ghosh (1891–1963) who started his career with *Bhīṣma* (1915) also wrote popular historical plays like *Kālāpahād* (1920) and *Konārka* (? 1921). The great actor Bhaduri played the character of Rama and Alamgir with equal ease and power. In Hindi it was the golden age of historical drama: Jayshankar Prasad being the most influential playwright.

History and *purāna*, then, were alternately acting as the impetus of the Indian drama. It is the mood and the thought, the spirit and the temper of the age that determined the real character of these plays, whether they were mythological or historical. In Makhanlal Chaturvedi's Hindi play *Kṛṣṇārjuna Yuddha* (1918), for example, Kubera, the lord of wealth in Hindu mythology, speaks

People will try to demolish the difference between the rich and the poor. Palaces glittering with gold and opulence will not be allowed by the side of huts without a roof. Palaces will be razed to the ground and huts will become respectable residential abode. Land and wealth will be equally distributed among all. (Act II, Scene IV).<sup>12</sup>

The mythological framework does not necessarily ensure the projection of a long forgotten past, an escape from the present. The mythology was a device, a strategy. The dialogue of Kubera anticipates the 'political' plays of the forties.

Take the case of Malayalam where E.V. Krishna Pillai, the first to write historical plays in the language, also wrote *Rāmarājābhīṣekam* (1932) a play on the theme of the coronation of Rama. K. Kumara Pillai wrote a play on Harishchandra in 1933—the most favourite theme in India since it was popularized by Bharatendu in the last century—and K.M. Panicker, the celebrated historian, wrote *Mandodari*, a play on the Ramayana theme as well as historical novels such as *Kerala Simham*, on the Rajah of Pazhassi (North Kottayam) who fought against the British.

### *The Freedom Movement*

The impact of the national movement began to be felt on the stage and the mythological and the historical themes were exploited with a definite purpose. It was during this period the Indian stage received a new impetus of growth. The popular Marathi stage showed signs of decline after the death of Tilak. But it was the time when Shivaji theme became extremely popular on the stage. 'The middle class', writes R.V. Dhogde, 'lost its pre-eminence in politics and tried to stay aloof from the masses. It sought refuge in the legends of Shivaji and even of Tilak'.<sup>13</sup> The plays of Vishnupant Aundhkar, producer-director of *Samarth Nāṭak Maṇḍali*, such as *Bebandaśāhi* (1924, Anarchy) or *Āgrāyadhūm Sūtkā* (1930, Escape from Agra) became



very popular. But the response of the Marathi theatre to the national movement was as passionate as ever. On 8 July 1921 Khadilkar's musical *mānāpamān* was produced with Bal Gandharva as the heroine and Keshavarao Bhonsale as the hero to collect fund for the Tilak Swaraj Fund, which was initiated by Gandhi.<sup>44</sup> The particular performance was considered to be one of the most memorable in the history of Marathi stage which saw only once the two great actors in action and the unparalleled Bal Gandharva being slightly overshadowed by Keshavarao.

### *Innovations in the Stage*

Around 1920, T.P. Kailasam returned to Mysore from England. This has been described by Adya Rangacharya, 'a momentous thing'. As an active member of the Amateur Dramatic Association he produced a play called *Tollu Gattei* (1923, Hollow and Sound). 'It is the first play', writes Adya Rangacharya, 'in which not only the characters were the ordinary common people but they also spoke on the stage as they spoke off it. And the theme was what was exercising the minds of the middle class of the day'. He also adds about the design of the stage, 'For the first time we find a drama in which even the inanimate objects have something to say. They are no different from other characters. Here is a stage which does not fill the eyes but makes them ask and understand. And finally it was the first play which could be staged with little trouble and less expense'.<sup>45</sup> A long way indeed from the pomp and splendour of the Parsi theatre.

It is quite interesting, on the other hand, that what has been called the 'golden age' of Bengali theatre dawned with two productions, *Karmārjun* (1923) by Aparesh Chandra Mukherjee and *Sītā* by Yogesh Chaudhuri both mythological plays and quite elaborate in their production.<sup>46</sup> Very soon, Sarat Chandra Chattopadhyay who emerged as a successful playwright, made the middle-class characters, with natural dialogues, and simple stage-designs attractive and popular. Sisir Kumar Bhaduri produced *Ṣoḍoṣī*, a play made out of his novel *Denāpāonā*, and staged in 1927. Since then it became a popular work on the stage. *Ramā* (1929), dramatized form of *Pallisamāj*, also proved a tremendous success.

Bhaduri named his theatre *Nāṭyamandir*. The use of word *mandir* (temple) was a striking contrast to the contemporary anglicism. It was also a reflection of a new taste and a new attitude to theatre. The inauguration of *Sītā* (6.8.1924) has been claimed as a significant event in the history of Bengali stage. Bhaduri's personality attracted the cream of Bengali intelligentsia around him, poets, historians, linguists and politicians. Bhaduri made several technical innovations, introduced new authors and experimented with various themes old and new during his creative period. It must be mentioned that he was one of the first to produce Tagore's plays (*Bisarjan*, 1926 and *Tapati*, 1929) on public stage.



*The Winds of Change*

Side by side with the flamboyance and rhetoric of historical plays, a new trend concentrating on the life of the middle class and their problems was also emerging. Sachindranath Sengupta's *Raktakamal* (staged on June 1929), a courageous play on the life of a prostitute—Kazi Nazrul Islam composed the songs of the play—and Jaladhar Chatterji's *Prāṇer Dābī* (staged on 27 June 1929), on the theme of chastity are new experiments. Manmatha Ray's *Kārāgār* (24 December 1930) though based on the Krishna legend was highly charged with the political temper of the time. The success of the play is evidenced by the fact that the play was banned on 4 February 1931.

The period was dominated by Star Theatre (1923–33), Art Theatre (1927–28), Natya Mandir (1923–25/26–30), Rang Mahal (1931–41) etc. but none lived very long for various reasons and by the beginning of the forties several of them ceased to exist and the Public Theatre faced another period of acute struggle. But this was also the time for the change.

Manmatha Ray, writes Raha, 'broke fresh ground by making the common people heroes in some of his plays. Instead of gods, kings, princes, saints, upper and middle class Bengalis; they are peopled by poor (*Orchestra*), the neglected and the wretched (*Toṭopādā*), the exploited tribals (*Sāotāl Bidroha*) and factory workers (*Dharmaghat*).<sup>47</sup> Kannada had the good fortune to have the services of two great playwrights T.P. Kailasam and Adya Rangacharya both educated in England and yet deeply rooted to the Indian tradition. Kailasam as well as Adya Rangacharya were among the first dramatists in the country to be influenced by the naturalistic traditions of the Western stage and the plays of Shaw and Ibsen. Adaptations and translations of European writers continued as usual and stray examples of new experiments were never in wanting. Parvati Prasad Barua wrote a symbolic play in Assamese, *Sonār Soleng* (1914) long before Maeterlinck became familiar in India. But the play did not create any particular enthusiasm among other writers of his time. Sumitranandan Pant's play *Jyotsnā* also falls in this category. By the late thirties, however, both Shaw and Ibsen became quite well known and plays began to show their indebtedness to these two writers. Lakshminarayan Mishra is one of the first playwrights in Hindi to respond to the Norwegian. In the preface to his play *Sanyāsi* (1931) he criticized Prasad's romantic idealism and expressed his reservations against historical plays in the preface to *Rākṣas kā Mandir* (1930). Ibsen also cast his spell on Marathi stage. S.V. Vartak's<sup>48</sup> *Andhalyaciśālā* (1933), based on Bjornstjerne Bjornson's play *Lapandav* which became a landmark in the history of Marathi theatre. His adapted two plays of Ibsen, none of which succeeded on the stage but *Andhalyaciśālā* in which Jyotsna Bhole played the role of the heroine emphasizing the unnaturalism of male actors performing feminine roles, remained memo-



rable. *Kulavadhu* (1942), adaptation of *The Doll's House* by M.G. Rangnekar<sup>49</sup> was staged in 1942. A Theatre group 'Natyamanvantar' was founded in 1933 by a group of young persons all of whom were Ibsen enthusiasts. Among them were K.N. Kale, G.Y. Chitnis, Anant Kanekar and S.V. Vartak. K.N. Kale wrote about this group in *Marathi Theatre*, 'with the object of introducing the modern intellectual play of Europe to the Marathi Theatre there was an organised active protest against conventional style of acting, against theatricality, against declamation narrative soliloquies, against painted curtain cloths, exaggeration, indiscriminate usages of songs in the midst of the dialogues, against star systems, against plays written for this actor or that, against the atrocious practice of men playing women's roles.'

Ibsen's influence was felt in Malayalam stage as well. N. Krishna Pillai's *Bhagna bhavanam* (The Broken House, 1942) was strongly influenced by Ibsenian realism, which made the play controversial and 'the starting point of a new theatre. It changed the world of Malayalam drama, which was still 'externally oriented'. From the action oriented theme it shifted the focus on the emotions and attitudes of the participants, or what one critic says, the 'hidden selves' of character.<sup>50</sup>

### *New Experiments*

The ideological impetus coming from the Progressive Writers Association certainly enthused many groups as well as individuals but severe financial restraint, political agitation and the rise of the film created an atmosphere hardly congenial for the growth of the theatre. The interesting thing is that the stage survived despite all odds, and playwriting, the least profitable proposition continued unabated. In 1932 Rabindranath Maitra wrote a hilarious comedy *Mānmayī girl's school* in Bengali which has not lost its charm even today and this play has been several times appropriated by the film-makers in Calcutta, Bombay and Madras with great success. Tarasankar's *Dui Puruṣ* (1942) is as powerful a play as his novels are, its theme being the traditional conflict between the generations. Banaphul appeared with biographical plays: *Śrī Madhusūdan* (1939) and *Vidyāsāgar* (1942), which inspired Narayan Gangopadhyay, the noted short story writer and novelist of the 1940s, to write a play on Rammohan Ray (1952).

Much greater power and imagination is evidenced in the plays of Kailasam. Looking at his range, conception of character and keen sense of stage one shares the exuberance of R.S. Mugli, who wrote that 'the genius of Kailasam which blew like a wild wind on the Kannada land is something of a miracle'.<sup>51</sup>

Adya Rangacharya (or *Sriranga*), 'the most complete man of theatre', also a novelist, wrote more than twenty plays, most of which deal with contemporary social problems. Deeply committed to Gandhian idealism he attacked religious bigotry and social injustice. One of his best plays *Harijanavāra* (1933) is about the hypocrisy of the leaders. Contrast to this



school of social criticism and realism grew the romantic trend initiated by Srikantayya, and followed by Masti and Samsa (1898–1939) who wrote only historical plays and Kuvempu.

During the fifth decade, the theatre was again in a bad shape. Bhakhandwala writes about the Gujarati stage, 'the advent of Munshi and Mehta also marked the beginning of the decline of the professional stage which slowly started disintegrating in the late forties and became almost extinct by the time the stage celebrated its centenary in 1952.'<sup>52</sup> The situation in Bengal or Maharashtra may not be as dismal as it was in Gujarat but it was not very healthy either. Writing about this period Mama Saheb Warekar made an useful observation about the Marathi and Bengali situation which may be quoted here:

From the point of view of dramatic art, Bengal is very rich. Stage has not been allowed to be subordinated by the film. The introduction of the revolving-stage has helped Bengal producing multi-act plays in less expense but it has also hampered the growth of one-act plays in Bengali. Marathi, on the other hand, has modernized its stage in a different way.<sup>53</sup>

#### *Popularity of One-Act Plays*

It may be pointed out, in passing, that the one-act play became suddenly popular from the mid-thirties and the All India Radio attracted many writers to produce short plays. V.R. Malkani wrote more than two dozen one-act plays between 1931 and 1947. Urdu writers such as Sadat Hasan Manto, Krishan Chander and Upendranath Ashk, wrote for the radio. Even the great Jayshankar Prasad wrote *Eka Ghūṁṭa* (1929), the first significant one-act play in Hindi. If his treatment was more akin to the ancient dramatic forms like *bhāna* or *vyāyoga*, Bhuvaneshwar's *Śyāmā* (1933), *Uṣara* (Barren, 1934), Ram Kumar Varma's *Bādal Kī Mṛtyu* (The Death of a Cloud, 1930) and *Pṛthvīrāj Kī Āṅkhē* (1936), established this genre firmly in Hindi to which Ashk and Lakshmi Narayan Lal contributed later. Gujarati, is perhaps one of the richest languages in one-act plays. Some of these writers such as Umashankar, Jayanti Dalal, Yashwant Pandya, who wrote successful one-act plays, did not try their hand in full-length plays at all. The tradition of this genre was old enough and was a part of the Parsi theatrical tradition in Gujarat. But a new content and form was given by the Gujarati writers in the mid-thirties. C.C. Mehta, published three collections of one-act plays between 1933 and 1963, Umashankar's first collection, *Sāprā Bhāra* came in 1936. In a language like Kashmiri, in which drama had hardly any existence writers found one-act plays as the surest avenue to establish a theatre of its own. Soon after Independence the Cultural Front staged several one-act plays, including *Dollar Saheb* and *Akh Bata Tre* (1969). 'This was the first instance of its kind', writes Ali Mohammad Lone, 'when theatre went to the people with a mission. . . .'<sup>54</sup> In Punjabi, too, the one-act plays had a great role in the growth of a new theatre. Sant Singh



Sekhon's *Che Ghar* (1941), collection of six-plays, Harcharan Singh's *Jivan Lilā* (1940), a collection of seven one-act plays, and several plays by Balwant Gargi (b. 1916)—and Kartar Singh Duggal (b. 1917) are eloquent examples. One-act play became popular in Tamil too. According to a Tamil critic,<sup>55</sup> Tagore 'was probably the model and inspiration of the genre. His short plays like *Karṇa Kuntī Sambād* captivated the minds of Tamil writers. . . .'

### *Politics and Tamil Theatre*

Writers and producers of Tamil drama had always a strong political orientation and their political motivations surfaced strongly during the civil disobedience.<sup>56</sup> In 1928 B. Sarangan and his friends formed an association of the actors in Madurai to create an organizational base for the artists participating in the political movements. In December 1931, in a conference held at Madurai artists promised all possible help to the Congress. Both Nehru and Rajagopalachari visited the office of the *Tamil Nadu Actors Association*. S.G. Kittappa, the leading light of Tamil stage, who used to wear a Gandhi cap, introduced the practice of concluding all his shows with the Gandhian prayer: *Raghupati Rāghava*. Soon after the formation of the *Dravida Kazhagam* following the split from the parent party established in 1935 by Periyar, many of its followers who were actively interested in theatre and in cinema thought of using the theatre as the platform for the propagation of their ideals. The Erode conference of the DMK in 1944 stressed the need of social themes, replacing the mythological and romantic-musicals, with contemporary relevance. All of them were anxious to maintain the purity and supremacy of the Tamil language and to create awareness among the people about the great cultural heritage of Tamilnadu. Several plays were written in response to this conference. C.N. Annadurai and Karunanidhi, two very important political leaders of the party—both of them later became chief ministers of Tamilnadu—were among the playwrights. Annadurai's first play *Candrodayam* (1943, The Rise of the Moon) is the beginning of the extensive use of the stage for the cause of DMK. DMK movement politicized the stage. It made use of the film even with greater effect and the process was complete towards the end of the sixties.

In between this period, the commercial theatre thrived, occasionally punctuated by the presence of a play such as *Kaviyin Kanavu* (The Poet's Dream) written by S.D. Sundaram, who wrote it during his stay in Jail. This play was staged in 1944 and ran for many months to packed houses.

### *IPTA*

It was in July 1943 the Indian People's Theatre's Association came into existence. It generated a momentum which was responded by different groups in different parts of the country. Sudhi Pradhan says with justifiable pride that the theatre movement showed an all India concern seeking link



between the Andhra and Malabar peasant boys, the Bengal peasantry and the Bombay working class.<sup>57</sup>

It is not very clear whether IPTA was formed under a directive of the Communist Party of India or it grew out of the general temper of resistance against fascism and enthusiastic response to socialism. Although it meant to serve the common man IPTA was dominated by intellectuals and in the formative stage its impact was rather limited. However, Khwaja Abbas informs that an IPTA performance in Bangalore was given before 600 mill workers and they responded warmly. The early plays were propagandists and didactic, directed to the cause of trade union. The first major contribution of the IPTA was the production of *Nabānna* (1944, The New Rice) by Bijan Bhattacharya. Apart from the fact that it is the assertion of the minority theatre, as claimed by Raha,<sup>58</sup> it presented a new theatre and established rapport with the audience in a new way. The IPTA started with a dance drama, *Hunger and Epidemic* on the Bengal famine. Its powerful depiction of the famine, which was soon followed by Bijan Bhattacharya's one-act play *Jabān Bandī* (1943) and then by *Nabānna* directed by the legendary actor Sambhu Mitra, created history.

The famine and the war and the final stage of the political struggle, and the exposure to Marxism as well as to the Western dramatic techniques all exerted influence on the theatre. Jyoti Prasad's *Labhitā* (1948), one of the most remarkable Assamese plays, is set against the background of the Quit India Movement, its action heightened by the courage and patriotism of the village girl Labhita, the heroine. A memorable event in the history of the struggle and sacrifice of the common man makes this drama so significant. Realism became the most dominant trend of the drama. *Nabānna* presents the horror of the famine, man's struggle against the ravages of nature and the demonic greed of man exploiting man. Kalicharan Pattanayak wrote *Bhāta* (Rice) and later *Raktamāṭi* (The Red Soil) both dealing with untouchability as well as the impoverished peasantry. It does not, however, end in despair but in the final vindication of humanity and hope. A large number of plays were written in various languages foregrounding the common man, the exploited man in particular, and the tension between the landlord and the peasant and the tug of war between the industrialist and the labourer. The trend started even before the Progressive Writers' meet but it was intensified after it. Sajjad Zaheer wrote *Bimār* (The Sick Man) in 1930, though published in 1941. This is about the relationship of the peasant-labourer and the leisured class—a theme that recurred in IPTA plays later. K. Damodaran (1912–76), for example, wrote a play entitled *Pāṭṭabākki* (Rental Arrears) in 1938. It was performed as a part of the political movement to organize the landless agricultural labourers. The play demanded the immediate replacement of feudal economic system by a socialist system. *Pāṭṭabākki*, the first political play in Malayalam, encouraged many dramatists.



Ponkunnam Varki (b. 1908), a school master and a communist, wrote *Jetāḱkaḷ* (The Victors, 1946) and several other plays highlighting the plight and exploitation of the labourers and the wives of the capitalists.

Another writer Thoppil Bhasi (1914), also a communist, wrote several plays which were repeatedly performed by the Kerala People Arts Club. One of his famous plays is *Ninnāḷ Enne Communistāḱki* (You have made me a Communist, 1952). The new wave also touched Punjabi drama which entered into a new phase of its history with the one-act plays of Sant Singh Sekhon, and plays of Gurdial Singh Khosla and particularly those by Balwant Gargi, who laid the foundations of a professional theatre in Punjabi. Gargi came under the spell of the progressive movement and several plays of his were written for its propagation. His first play *Lohāḱuḷ* (The Blacksmith, 1944) made a tremendous impression on the Punjabi readers. It was a story of the frustrations of two women and their revolt against orthodoxy. The progressive movement created a new space for the dramatist to express himself with greater freedom; not only did he write 'committed' plays, but also experimented with the areas of human emotions often neglected by the earlier dramatists. Sekhon's first full-length play *Kalāḱār* (1945), for example, is a completely new and bold interpretation of the sexuality of the Ahalya episode.

In Andhra Pradesh, IPTA exploited the folk forms, particularly the *burra kathā*, *harikathā*; as they used *powḱā* in Maharashtra. In other words, different features of folk theatre and the open-air theatre suddenly acquired new meaning to the progressive theatre groups. V. Ramakrishna informs that IPTA in Andhra (*Prajā Nāṭya maṇḱalī*) revived the old folk forms of art numbering about thirty. About the theatre movement in Andhra Pradesh he writes, 'it indeed became a people's movement registering a breakthrough in Andhra's cultural arena. Revived forms of folk art reached people with a social purpose.'<sup>59</sup>

The last few years of our period present a complex picture, a picture of hope and frustration, success and failures, innovations and orthodoxy. But signs of vitality and progress that kept the Indian theatre living, were not absent even during the darkest hours of its history. Tulsi Lahiri's *Chēḱḱā Tār* (1950), a play on the Bengal famine, or Bahurupi's emergence with Tagore in 1954 are two glaring instances of the vitality of the theatre. IPTA began to disintegrate after 1947 mainly due to partisan politics,<sup>60</sup> but during its brief period of glory it organized a theatre around social reality and moved from place to place; the theatre regained the audience's attention and respect. In 1947 the Telugu Little Theatre was founded by K. Subba Rao at Bezwada, on the model of the Little Theatre movement in England. That very year Utpal Datta (1929–93), also a member of the IPTA and involved with English language theatre, who had training with Geoffry Kendal's *Shakespeariana*, formed his own troupe *Little Theatre Group*. The Communist Party of India, like the DMK, realised the power of the



stage in the propagation of political ideology and used theatre very effectively. 'Kerala Peoples Art Club' in Trivandrum staged a play entitled *Ninnal Enne Communistākki* (You made me a Communist) in 1952 for more than 600 times.

This is also the time for the apprenticeship of several significant dramatists who will dominate the Indian theatre in the coming decades. The Oriya playwright Manoranjan Das's plays, *Āgāmi* (1950), and *Buxi Jagabandhu* (1951) and Vijay Tendulkar's *Mānus Nāvāca Bet* (An Island called Man, 1956) appeared during this period. They matured in the next decade along with Badal Sarkar (b. 1925), Mohan Rakesh (1925–72), Girish Karnad (b. 1938) and Cho. S. Ramaswamy (b. 1934).

### Radio Plays

One of the most conspicuous features of Indian literature of this century is the numerous configurations of the existing literary forms as well as the growth of new forms. This was caused mainly by the endless experimentations by the writers themselves and also because of the interactions between the genres indicating new possibilities. Equally important was the demand created by the intermediaries on the one hand and the changes or widening of the channels of transmission of literature on the other. Either a complete split or a complete coalescence of genres may not be possible in the history of literature. Nonetheless the history of genres is indeed an account of their continuous interactions and changes caused by socio-political pressures and laws governing literary productions.

To give a simple example of the impact of media on literary genre the radio can be cited. Writing about Gujarati, Shivkumar Joshi observes:

Radio plays were originally considered as merely being shorter written plays which were read and broadcast. But gradually it dawned upon some writers that radio is an entirely different medium and plays for it had to be treated much differently, with greater attention being paid to the spoken word and other sound effects.<sup>61</sup>

This realization, naturally, generated new interest as well urge in creating a new form of play denuded of 'visuality', the basic distinctive feature of drama recognized throughout many centuries. The new play is only 'aural' and dependent entirely upon a new concept of 'action'. The radio-play is perhaps the youngest of all literary forms in this period which is yet to receive proper attention from the critics and serious writers. Soon after the establishment of radio stations in Calcutta several plays were produced thanks to Birendra Krishna Bhadra (1905–91) and Bani Kumar who re-structured old classics as well as adapted new works for the need of the radio. Joshi informs that hundreds of scripts were offered in 1954 when All India Radio arranged a competition of Gujarati plays. 'Only a few authors grasped the special technique and have written good radio plays.' Yet fine plays like *Ranchodlāl* by Yashodhar Mehta and *Vāṇi Māri Koyal* (1951, The Wind-Swept Cuckoo) by Chunilal Media, and *Sādhana* (1955) by Shivkumar



Joshi, one of the pioneers of radio-scripts, were produced out of the new predicaments. Among the Indian literatures, Urdu perhaps responded to the radio with great enthusiasm. Rashid Jahan, a gynaecologist by profession and a champion of the progressive movement, wrote several radio plays later collected in *Aurat aur dīgar Afsāne* (Woman and other Stories, 1941). Ishrat Rahmani, Ansar Nasri, Shaukat Thanvi, Sadat Hasan Manto, Upendranath Ashk, Rajinder Singh Bedi, Kishan Chander are the notable names. Bedi's *Sat Kel* is the collection of radio plays he wrote and Kishan Chander's *Darwaza* and Manto's *Āo and Janaze* were exclusively written for this new medium. Scholars of Malayalam and Telugu have recognized the radio-plays as one of the new categories of literature. A new form of musical plays in Telugu became popular with the advent of radio. Muddukrishna's (1899–1970) *Anārkalī* was the first musical play of a new kind broadcast by Madras Centre in 1938. This encouraged many writers, including V. Sivarama Rao and Devulpalli Krishna Shastri (1898–1980), to write lyrical plays.

The role of radio in creating plays in certain languages is also very significant. 'Radio plays have played', writes Ali Mohammad Lone, 'an important role in the development of theatre in Kashmir. . . . Many successful radio-plays, have been adapted for the stage.'<sup>62</sup>

#### IV THE SUMMING UP

##### *Spectacle and Realism*

The history of modern Indian theatre since its inception in the last century has been dominated by an anxiety for the *spectacle* which characterised the Parsi theatre. It was born out of the Indian ingenuity in appropriating the mechanical and the physical aspects of the English theatre; it exploited them fully and to a great extent admirably, to ensure commercial success of their productions. There were several enterprising Parsis who established theatres in different cities and towns and performed till the 1920s and 1930s when they were finally forced to yield place to the cinema. 'It is significant', points out Anuradha Kapur, a critic of Parsi theatre, that 'early cinema companies were formed by Parsi theatre managers who attempted to translate their stage successes on to celluloid'.<sup>63</sup> Jamjetji Franji Madan (1856–1923) launched a 'bioscope' in Calcutta in 1902; and Abdully Esoofully (1884–1954), after moving in different parts of South East Asia with his 'bioscope' show finally settled in Bombay, built the Majestic Theatre which later became to premiere the first Indian talkie feature.

What the Parsi Theatre emphasized, above all other things, is not 'realism' as we understand it today, but the *marvellous* and the *miraculous*. The curtains of Parsi theatre—the 'drop' curtain and the inner curtain, for example—were certainly exemplary specimens of realistic paintings, much



in vogue in the nineteenth-century India patronised by the Indian *nouve riche*. Kapur has very ably demonstrated the relation between these curtains with the works of Ravi Varma (1848–1906) who dominated the Indian world of art in the last two decades of the nineteenth century by his oil paintings. 'Ravi Varma's version of the past', writes Kapur,

is a past in 'flesh and blood and costume', a past modelled, very literally, on the present. . . . Perhaps the tangibility (reality) of the past helps to make it believable, and perhaps that in some way accounts for these representations becoming both popular and standard. . . . The fact of their becoming standard connects up, possibly, with the representations of the Parsi Theatre, for realism and the gods are the dominant concerns there too.<sup>64</sup>

The realism of the Parsi Theatre was never a representation of the contemporary reality, of its poverty or sordidness. It was a display of splendour, a lavishness that dazzles the eye. The choice of the subjects on the curtains, for example, was limited to few items like, royal columns, mansions, roads with leafy trees on either side, river banks and so on all exuding a feeling of grandeur and opulence and awe. This trend of realism was later inherited by the mythological and historical films produced in Bombay and Madras. The Indian theatre had to struggle with this trend almost from the very beginning of its history. Spectacle has its own place in the drama and no theatre can dispense with it totally. But it is a question of its placement within the whole dramatic structure. During the whole period of our study, there was a continuous struggle going on between the dominance of spectacle in theatre and the foregrounding of the theme or the mood, one represented by the Parsi theatre or its imitators, the other by its detractors. In a recent article Utpal Datta, the famous actor-director-playwright, observes,

Even the Calcutta theatre from its first phase was after realism in the literal sense. Yatra was free from that: the dialogues were enough for the spectators to understand the local, the time, whether it was day or night, whether it was winter or monsoon or the very height of the summer. But profit is the main motive of the bourgeois organizations—more and more sale of tickets . . . the new spectators of Calcutta were marvelled by moving boats on the stage or watching Amar Datta (a famous actor) entering the stage on horse back. The stage decoration and technology were the means to assert the difference of the theatre from the Yatra.<sup>65</sup>

The tension between the two theatres originated not on the issue of the spectacle alone but on moral dimensions of the theatre itself. An article by Lalit Kumar Sinha written in Hindi in 1927, indicates some of the major issues involved in this tension.<sup>66</sup> He observes: 'Most of our drama groups are ugly imitations of Parsi stage. Ugly because they do not have the crispness, the abandon or the preparation. Mere imitation of stage movement and gestures, costumes and speech is attempted.' The critic mentions about the manner of delivery of dialogues which keeps the audience



'thrilled and captured' and points out 'this is the speciality of Parsi stage although it appears artificial.'<sup>67</sup> His main objection is artificiality. But Mahavir Prasad Dvivedi goes one step forward and denounces the Parsi theatre for its depravity or lack of moral values.<sup>68</sup> The search for a new theatre was two-fold: one was a search for a more naturalistic mode, and the other for a theatre of edification as well as of entertainment.

### *The Audience*

The audience that kept the theatre going, made it financially viable and socially respectable was the middle class. The values propagated on the stage were naturally typical of that class. The main issue before the stage for its sustenance, therefore, was the literary and moral canons of the middle class. Individual authors were certainly free to make experiments with techniques and characterization, to question the establishment and to redesign the stereotypes. But once they were put on the stage, the fate of the play was decided by the response of the audience, the public. B.V. Varerkar (1883–1964), for example, wanted to free the Marathi stage from the domination of *Sāṅgīt nāṭak* and from the Shakespearean frame by introducing Ibsen. R.V. Dhongde writes, 'it is ironic that Varerkar who upheld realism and rejected the Sangit Natak had to depend on unrealistic incidents and characters in his plays and even to include songs in his script.'<sup>69</sup> P.K. Atre (1893–1969) also followed Ibsen for some time but soon had to reconcile with the dominant public taste. Commenting on the time and predicaments of Atre, Dhongde writes,

the neglect of drama as a form of art was complete in Atre's time. Drama became only a cheap means of entertainment, and entertainment was equated with laughter. Only the aural aspect was exploited, as Atre's humour was confined to words. Up to 1960 therefore Atre's plays were preferred by the College dramatic societies: they demanded no thespian gifts, and they kept theatre noisy with laughter. Atre taught the middle class to laugh, to enjoy and to forget petty troubles. And he helped the Marathi drama profession survive.<sup>70</sup>

In an interview, while reminiscing about his production of Tagore's *Bisarjan* in 1951, Utpal Datta says: '... my production of *Bisarjan* was awful, it was very bad. The audience response was aggressive, even offensive,' and adds with his characteristic pungency, 'Of course, Tagore's *Bisarjan* has never been successfully staged, because the petite bourgeoisie don't like the play. The petite bourgeoisie cannot stand the way Raghupati throws away the idol of his goddess. It is too much for them.'<sup>71</sup>

The role of the spectators is so crucial that the theatre and consequently the production of the dramatic texts is determined by them. Individual authors or actors or a whole group may try—and indeed such attempts are often made—to change the taste of the audience some times with moderate success but quite often fail to make any impact. Changes

in drama, compared to any other genre of literature, therefore, have been more intimately connected with socio-political movements affecting the taste and perceptions, values and beliefs of the common man. The impact of English education, the socio-religious movements in the nineteenth century for the betterment of the status of women, the freedom struggle led by Gandhi and several movements of peasants and workers during the century moulded the public opinion to a great extent and the drama as well as the theatre of this period are direct product of these series of historic events.

We have said it several times how the literature of modern India ceased to be a literature of the whole community and became a literature of a literate middle class, and also how it became exclusively a written literature with the introduction of printing. The orality as well as the aurality of literary texts were completely marginalized. The drama remained the only space for the spoken word. The controversy on style raged in many languages, such as Tamil or Telugu, restricting the use of the colloquial speech in literary text. The spoken language, however, was used in the drama without any inhibition. The drama was the most important genre, it being composed of dialogues, to accommodate different varieties of speech, distinguished by occupation, caste, education and bilingualism.

### *The Spoken Word*

But it is more than the spoken language as opposed to the written language that distinguishes the texture of the dramatic texts from other literary texts. The potentiality of the dramatic text as spoken words can be fully manifest on the stage alone. While the so-called 'realism' of the stage-decor culminated into a lavish mimetic extravaganza in the Parsi theatre and its followers, the language of the mythological and historical plays also chose a heightened and flamboyant register to create an illusion of a supra-reality. But the dramatists realised the potentiality of different styles, the limitations of the standard dialects and the advantages of the 'sub-standard' and the 'uneducated' varieties. In fact language became the most important instrument in their search for a new dramatic structure. The Hindi dramatist Lakshmi Narayan Mishra who deviated from the style of Jayshankar Prasad, abandoned the rhetoric of historical plays and adopted natural dialogues of the day-to-day life. In the preface to *Sanyasi* he writes:

I have created my characters according to the norms of real life: in their smile and tears you will find yourself. I have brought my characters on the road of life and left them there. They have developed according to their instincts, and the circumstances in which they were involved, through the ups and downs of life. And I, like a true seeker of truth followed them carefully.<sup>72</sup>

Such representations of characters was possible mainly through the imagi-



native use of language. The break-through in our dramatic movements was possible through the creation of a language and the full exploitation of the spoken word.

The failure to realise this basic function of language in a drama is the main reason for the growth of a dichotomy between the 'literary plays' and 'stage-plays' as distinguished by the literary critics in India. The absence of regular professional stages in many parts of the country affected the growth of the drama to the extent that its potentiality could never be properly realised. About Hindi plays Birendra Narayan writes,

How many of these plays were presented on the stage and what was the reaction of the audience is not known. Prasad's plays were attempted by amateurs. It is felt that by this time a tradition was built in which plays could be considered seriously as books at par with other forms like short stories and novels. The link initiated by Bharatendu between written plays and its productions and so well nursed by persons like Madhav Shukla was snapped for good. Plays were published, read and discussed. There ended the matter. Instead of contributing to the sustenance of theatre and finding a way out, the literatures chose to break the link. This led to another tragic concept in Hindi literature and plays began to be classified as literary plays and stage-plays.<sup>73</sup>

This was true not only of Hindi literature but to a great extent of several other literatures including even those where the relation between the stage and the drama was fairly well established. The Parsi theatre also strengthened the dichotomy by emphasizing its own perception of 'action' as the identification mark of the stageable drama. The idea of 'action' in the Parsi theatre was restricted to certain physical movements (including the delivery of dialogues), quick and unexpected turns: it was external in the main. Although the influence of Shakespeare on Indian drama was quite comprehensive, and the Indian dramatist learned the techniques of representation of action mainly from Shakespeare the commercial theatre undermined the importance of internal actions, and always looked for a series of events and movements to happen on the stage quickly. Tagore was rejected by the commercial stage precisely for this reason. It is only after the Independence plays like *Rakta Karabi*, and *Beralge Loral* (The Neck for the Thumb, 1947) by Kuvempu and *Andhāyug* (1954) by Dharmavir Bharati were appreciated by the audience.

### *The Openness of the Indian Theatre*

The most remarkable thing about Indian theatre and the drama is its openness, its response to different kind of techniques and ideas, values and forms. There has been a continuous interactions between the Indian and the European drama which is evidenced in the uninterrupted exercises involving translations, transcreations and adaptations. Shakespeare, for example, always remained one of the most popular playwrights in India, though not necessarily in the canonized form but in various configurations

and disguises. The Indian response to Molière is equally genuine as it is to Ibsen and later to Brecht. At the same time the Indian dramatists have used the traditional heritage with remarkable power. The search for an Indian theatre, fortunately has never been either a rejection of the West to make it 'national' and exclusive, or a construction of modern theatre ignoring the infinite manifestations of our own rural and the folk theatre. The experimentations in theatre and drama in India are vital and engaging comparable to those of modern poetry. But while poetry is confined to a small circle, the drama by its very nature, extends itself to the people, it being the combination of several arts including the art of the spoken word. The spoken word is still *the most* important component of the drama, if not the only link between our pre-printing past and fixed-text-dominated present. Our past is the world of the spoken text, our future is the world that threatens the written text. Modern Indian drama stands between the two worlds.



## CHAPTER 7

# Phases of Indian Poetry

### I 'PHASE-LAG': A PROBLEM OF HISTORIOGRAPHY

The heterogeneity of trends and features is more clearly pronounced in the twentieth-century Indian poetry than in other literary genres. Not only does Indian poetry taken in its totality present a spectrum of coexistence of disparate features but also of different stages of historical development appearing as if in a continuum. The features that are identified as residual in one language ( $L_1$ ) in the context of its internal history may be co-temporal with the features identified as dominant or avant-garde in another language ( $L_2$ ). The *pro-phanic-meta-phanic* framework proposed by us explains the 'phase-lag' between languages with reference to objective conditions effecting change in the literary system accepted by a given literary community. So far as the trends are concerned they are more or less determined by the objective conditions affecting the literary community. The deterministic mechanism does not propose a totally uniform and identical reappearance of the pro-phanic features but only explains the phase-lag with reference to the historical experience of a literary community. The relative merit of different stages in different languages cannot be determined with the present state of critical apparatus unless certain literary and critical universals are accepted as valid. Since literature is produced for a community by the community itself, its final value can be determined not by an imposed aesthetics, but by its function within that community.

The modern poetry in Indian languages did not emerge at the same time. It is not simply because the idea of modernity varied from language to language, but more because of the nature of resistance to the existing poetic tradition. In certain languages modern poetry was a movement for an alternative poetry, in some case it was essentially an iconoclastic poetry. In certain cases the change was slow, and yet in other cases the change was forced and imposed. Quite often the change was welcomed because of a freshness of the spirit and in certain cases the changes generated heated debate. But all Indian literatures, in whichever stage of development they were, responded to the forces of change and slowly converged to one direction, namely towards the appropriation of modern English poetry in particular and the Western poetry in general. The process started in the fifties of the last century in Bengali and the phase reached its final stage in the thirties of the present century. Before the completion

of the first phase, the second phase of change began in some languages, which slowly extended over other languages. If Michael Madhusudan Datta presents one particular stage of modernity, Tagore represents another stage. Modern poetry, then must be understood as a series of movements. There are corresponding figures in every language, not necessarily equal in power but equal in their historical role in transforming the language. The chart below is an attempt to present the process of change more graphically. It is necessary to remember that all languages did not pass through similar number of phases. The languages of meta-panic stages actually had the advantage of skipping certain phases of growth or to leap over the gap of time.

	L <sub>1</sub>	L <sub>2</sub>	L <sub>3</sub>	L <sub>4</sub>
Phase I	+	+	-	-
Phase II	+	-	+	-
Phase III	+	+	+	+

The + and - indicate the existence of the phases of a particular movement in the given language. Phase I, therefore, does not mean only a time-period but *also* a particular kind of change. L<sub>1</sub> and L<sub>2</sub>, as the chart indicates, have developed a kind of new poetry which is absent (or yet to develop) in L<sub>3</sub> and L<sub>4</sub>. The second phase of new poetry begins in L<sub>1</sub> but not in L<sub>2</sub> or in other words the first phase of new poetry had a longer span in L<sub>2</sub> while in L<sub>1</sub> there had been farther changes. L<sub>3</sub> now responds to the changes and develops its new poetry which may not be exactly identical with the modern poetry of L<sub>1</sub>. With the advantage of learning from the experience of L<sub>1</sub> and L<sub>2</sub> both L<sub>3</sub> and L<sub>4</sub> do not go through the entire process of experimentations that they had. The result is finally all languages reach a stage of 'modernity' which shows remarkable uniformity of experience and sensibility. Therefore, today's modern poetry in a language, say Bengali, which has the longest history of the development of a new poetry distinct from the poetry of pre-colonial period, exhibits the same features of modern poetry in other languages, say, Manipuri or Punjabi the languages which began to respond to Western poetry quite late in the century.

But how is it possible to talk about the modern poetry in Indian languages with reference to a specific time when we know it grew in different languages at different periods. Let us rearrange the chart slightly differently and try to identify the exact correspondences of phases of modernity.

	L <sub>1</sub>	L <sub>2</sub>	L <sub>3</sub>	L <sub>4</sub>	L <sub>5</sub>
Phase I	a	b	b	b	c
Phase II	a <sub>1</sub>	a	a	b <sub>1</sub>	c <sub>1</sub>
Phase III	a <sub>1</sub>	a <sub>1</sub>	a <sub>1</sub>	a	b



The symbols a, b, c, stands for 'radical', 'not so radical' and 'conventional' streams of poetry. When there is no significant change, but only continuation of the earlier stream it has been indicated by a numeral subscript such as  $a_1$ ,  $b_1$ , etc.

The Phase I shows three languages ( $L_2$ ,  $L_3$ ,  $L_4$ ) form a homogeneous group while  $L_1$  and  $L_5$  are separate from that group as well as from one another. This phase, therefore, presents a picture of diversity of literary development. In the next phase there is change in all the languages, some minimal as in  $L_1$  and  $L_4$  and  $L_5$  (a goes to  $a_1$ , b to  $b_1$  and c to  $c_1$ ) and some significant as in  $L_2$  and  $L_3$ .

Similarly the languages undergo changes in Phase III as well: the changes in  $L_1$ ,  $L_2$  and  $L_3$  are not so important, but quite significant in  $L_4$  and  $L_5$ .

The true correspondence between the languages in respect of their phases of development cannot be found in a strict synchronic framework. To perceive the nature of change of any kind requires a diachronic approach which in this case is explained by the pro-phanic and the meta-phanic stages of the language development. Equally important is to realise that the  $L_1$ ,  $L_2$ , and  $L_3$  and  $L_4$  form a chain of what we have called before *iso-thesis* (same ideas, same thought) across time. This 'isothetic' relationship is not confined to the literatures only within a multilingual milieu, as India is; it can be extended beyond countries and it can provide a framework of thematological studies. At the moment, however, I like to apply it to the Indian situation in general and to the rise and growth of modern poetry in particular. The feature *a* of  $L_1$  appears in  $L_2$  belated but under a similar circumstance; what is phase II for  $L_2$  is phase I for  $L_1$ . The significance of the change in the history of genres and themes can be properly appreciated when all *a*-s relating to all the languages irrespective of the phases of their appearance, are taken together. The chart shows the relationship between the *a*-s and  $a_1$ -s. Similarly one establishes the relationship between the *b*-s and  $b_1$ -s. The chart does not show the final convergence, which is a strong possibility, if only to emphasize the process of change rather the homogeneity of the Indian literary situation.

Till the beginning of the twentieth-century Indian poetry shows two distinct stages of development differentiated on the basis of Westernization of literary models and canons. The nature and extent of Westernization of the literary community determined the growth of literature in general and poetry in particular. The totality of Indian poetry taken at any particular phase presents the picture of 'phase-lag'. While the pre-colonial poetic models were rejected in certain languages, they were quite powerful in other languages which offered resistance to the avant-garde movements. The second group adhered to the traditional poetic conventions and forms such as the old epics and ballads, *khaṇḍakāvya*s, didactic poems and devotional lyrics. It is the struggle for change in form and metre and



sensibility, or in other words, from the pre-colonial state to the 'modern' that characterize the internal history of Indian poetry in this century.

For no other genre the question of modernity became so important and vital, no other generic development did raise such debates and controversies, nor was the split in the readership and the divergence in critical response so wide and sharp. The language of the fiction and even of the play maintained a continuity with the past, barring a few exceptions of highly idiosyncratic style or structural innovations. There was also a split in the readership of fiction but it was caused mainly by the intellectual content and social problems analysed in the narratives. The split in the readership of the novel, and to some extent in the play (theatre) resulted in the growth of a popular fiction—and commercial theatre—aiming towards the entertainment. In poetry the distinction was not between popular and sophisticated or commercial and artistic, but between *traditional* and *modern*. It is the use of language, a new concept of literariness, a conscious distinction between the transparency of diction and the multilayer, ambiguous, translucent character of language that became the most dominant, if not the sole criterion of evaluating poetry.

## II THE PHASES OF TRANSITION

There are at least two distinct phases of transition of Indian poetry from its traditional moorings to its culmination in 'modern'. The first stage has been identified by the literary historians of different languages as 'romantic' and the second stage as 'nationalistic', the former represented a particular attitude to nature and society, to man and God, and is to a great extent comparable to the romantic temper of the European poetry which inspired it. The nationalistic phase coincides with the Indian political movement; its tone is essentially patriotic, occasionally revolutionary and quite often didactic. Both the phases, however, coalesced in most of the languages and quite often indistinguishable. The timing of the nationalistic phase is more precisely determined as it was a product of the response of the Indian people to a historical movement that took place at a particular time. The Romantic phase on the other hand varied from language to language.

### *Modernity: English and Sanskrit*

The issue of 'modernity' did not touch two literatures: Sanskrit and English. The volume of literary productions in Sanskrit is not negligible but as K. Krishnamoorthy observes, 'none of this vast body of published material in Sanskrit classed under 'modern Sanskrit literature' rises above mediocrity when judged objectively by modern standards applicable to all regional literatures'.<sup>1</sup> At its worst Sanskrit poetry of this period is anachronistic, at its best it is imitation of a tradition long dead. In Indian



English, on the other hand the question of modernity was not seriously considered till the mid-fifties. Sri Aurobindo is perhaps the only important poet to create a new and distinct idiom of poetry but that did not auger any significant movement in the English writings. His masterpiece *Savitri* came as late as in 1954 and there was hardly any poet of merit concerned with the problems of modernity in literature. All the collections of Sarojini Naidu—*The Bird of Time* (1912), *The Broken Wings* (1917) and *The Sceptered Flute* (1946)—published in this period comparable with the late nineteenth-century Bengali poetry in their mood and diction. Her poetry, to use the words of Naik 'is not just a faded echo of the feeble voice of decadent romanticism but an authentic Indian English utterance exquisitely tuned to the composite Indian ethos, bringing home to the unbiased reader all the opulence, pageantry and charm of traditional Indian life, and the splendours of the Indian scene.'<sup>2</sup> But her poetry gave neither any particular direction to the Indian poetry in English or any other language, nor did she articulate any particular manifesto of poetry challenging the existing tradition. Sri Aurobindo on the other hand, thought and wrote extensively on poetry.<sup>3</sup> In his essays on poetry intimately connected with his philosophical insights and Indian consciousness Sri Aurobindo saw very clearly the relationship between 'the mentality of the nation to which he belongs and the spiritual, intellectual, aesthetic tradition and environment which it creates for him'.<sup>4</sup> He also observed the relationship between 'the personality of the poet and the personality of the hearer; the one gives the pitch and the form of the success arrived at, the other determines the characteristic intellectual and aesthetic judgement to which its appeal arrives. The correspondence or the dissonance between the two decides the relation between the poet and his reader, and out of that arises whatever is personal in our appreciation and judgement of his poetry.'<sup>5</sup> What Sri Aurobindo called the future poetry is not, contrary to the popular belief, 'a mystic poetry recondite in expression or quite remote from the earthly life of man', but 'a luminous totality'. He visualized that 'to this poetry the whole field of existence will be open for its subject, God and Nature and man and all the worlds, the field of the finite and the infinite'.<sup>6</sup> He writes, 'The modern poet is perfectly right in a way in breaking down in whatever direction the bounds erected by the singers of the past around their magic palace and its ground; he must claim all things in heaven or earth or beyond for his portion,' . . . and again, 'He is right too in wishing to make poetry more intimately one with life', Aurobindo emphasizes, 'but again in this sense only, in going back to those creative fountains of the spirit's Ananda from which life seen and reshaped by the vision that springs from a moved identity—the inmost source of the authentic poet vision.'<sup>7</sup>

Although these essays were written in 1927 they did not generate much interest either among the poets and critics writing in English, or those writing in other languages. It is rather surprising, as Naik points out, that



the Gandhian movement too hardly reproduced any 'outstanding poetry of any kind, though numerically the poetic scene remains as thickly populated as earlier'.<sup>8</sup> The nationalist movement had little impact on Indian English poetry. The Aurobindo school—K.D. Sethna, Nolini Kanta Gupta and others wrote religious poetry; there were academic poets too, most prominent of whom was G.K. Chettur (1898–1936). The signs of change came in English poetry with Harindranath Chattopadhyay who responded to the political movements voicing the anger and anxiety of the oppressed. For real breakthrough, however, one had to wait till the emergence of Nissim Ezekiel (b. 1924) whose significantly titled work *A Time of Change* appeared in 1952.

### *Successive Phases of Modernity*

The phases of modern poetry are not only conspicuous by phase-lags i.e. each language had its modern phase of poetry at different periods, but modernity in certain languages have successive phases. There may not be same number of phases in all the languages, and consequently all phases of one language may not have a corresponding phase in another language. For example, the modernity initiated by Isvar Gupta in Bengali may have a corresponding phase in Urdu or Gujarati, but not in Malayalam; or the modernity initiated by Michael Madhusudan Datta, through his metrical innovation and conception of *Meghanad* may have a corresponding phase in Oriya but not in Tamil. At the same time at least two identifying factors—one external, one internal—of modernity in all languages are more or less identical.

### *Western Impact and Transition*

One of the factors, we have already suggested, is the impact of Western poetry. All modern poetry or all poetry identified as modern are: invariably products of Western inspiration, imitation, or appropriation. The other factor is a new perception of the poetic language. The perception of the inadequacy of the existing poetic diction is the root of the spirit challenging the stereotypes and the conventions. Any change in the history of India poetry, then, is not necessarily modern, unless it is accompanied by these two factors.

The Dogri modern poetry which appeared as late as in 1944 in Dinubhai Patel's *Guttalun* has absolutely nothing to do with Western impact. Yet it is the beginning of a phase which a scholar describes as 'of modern consciousness, awareness of inner contradictions in society'.<sup>9</sup> The possibility of the emergence of modernity as a new language and a new sensibility without any direct Western intervention is more strengthened by the Kashmiri example. The Western impact, however, when it was not direct, was mediated by another language.

Kashmiri literature in the first half of the twentieth century was domi-



nated almost exclusively by verse. Poetry, too, consisted mostly of Sufistic verses, war poems (*Jangnāmās*), narrative poems dealing with romantic themes of Perso-Arabic origin as well as Hindu mythological subjects such as *Viṣṇu Pratāp Rāmāyaṇa* (1926) or *Kṛṣṇa Avtār* (1934). The religious tradition culminated in the mystical poems of Zinda Kaul, Masterjee (1886–1966). The monotony of the rhythm was interrupted by Ghulam Ahmad Mahjoor who had a brief stint with Persian and Urdu, though his mother tongue was Kashmiri. It was the popular upsurge of 1931 that aroused Mahjoor and he discovered suddenly his poetic self and also the right language for expression. 'The romantic in him', writes P.N. Pushp,<sup>10</sup> 'evolved a sort of flower symbolism' through which he expressed his anxiety about the country. The traditional amorous and nature symbolism suddenly became impregnated with political meaning—as they became in Faiz Ahmad Faiz's poems in Urdu. His depiction of the *Greesty Koor* (The Peasant Lass) which made him so popular is a new work created out of old elements. He spoke, as Pushp points out, 'through his flower-metaphorical verse' inviting his 'gardener' to resuscitate the flowers and nightingales. It pained him to see that

the garden is desolate  
the dew is shedding tears  
flowers tunic-torn are ill at ease

The modern poetry in Kashmiri emerged without a direct intervention of English. Mahjoor's education was confined to Classical Persian and Urdu as was of his younger contemporary Abdul Ahad Azad (1906–48) who studied Urdu and Persian in the University. Ghulam Ahmad Fazil Kashmiri (b. 1914), Nand Lal Ambarbas (1915–73) and Dinanath Wati Almast (b. 1910) had English education but did not deviate from the traditional line. Azad, on the other hand, developed a strong social awareness partly through his involvement with the thoughts of M.N. Roy and partly through his acquaintance with the new literature in Urdu, which has been acting as an intermediary between Kashmiri and the other Indian literatures.

### *Nepali Situation*

A similar transition from the traditional to the modern without direct intervention of English can be seen in Nepali. A new era, known as the era of morality began in Nepali with the publication of the journal *Mādhavī* (1908). Acharya Dikshit (1884–1971), the leader of the new group of poets declared moral upliftment of the society as the main objective of the journal. Lekhnath Poudyal (1884–1965) and Dharanidhar Sharma Koirala (1893–1980) denounced the erotic tradition and established the 'moral' poetry. This is only an evidence of juxtaposition of opposite forces in the literary system generally supposed to be stable and static. Parasmani



Pradhan started a journal, *Candrikā* (1918) which introduced Dharanidhar, a classicist and traditional poet, who dominated the literary scene for a considerable period. *Śāradā* (1934), another literary monthly from Kathmandu initiated a challenge to moral poetry by publishing new poems 'free from moral occupation, didacticism, overburdened intellect'<sup>11</sup> and introduced what has been identified as the 'romantic phase' of Nepali poetry.

The pioneers of the romantic phase in Nepali are Lakshmi Prasad Devkota (1909–59) and Siddhicharan Shrestha (1912–92). Devkota knew English and several European and Indian languages. His moorings, however, were in the classical Indian tradition. He responded to the English romantic poets, particularly to Wordsworth. 'He took poetry to such heights', writes Ghanshyam Nepal, 'that stand unscaled by any other Nepali poet till today. . . . He wrote with equal excellence in classical Sanskrit metres, folk rhythm and free verse. The conflict between the Oriental and Occidental social systems and values are recurrent in his works.'<sup>12</sup> With his ballad *Munā Madan* (1936) or epic *Śakuntal* (1943) along with several other admirable works, all testimonies of his spontaneity and youthful vigour the new Nepali poetry was born.

Siddhicharan Shrestha (b. 1912) also appeared first in *Śāradā* with a fine poem 'Juneti Ratma Nirjhar'. Gopal Prasad Rimal (1917–73) is the poet who discarded the traditional Sanskrit metre and stereotyped themes, introduced a spirit of revolution through free verse in Nepali. He, as Pradhan says, 'in many respects can be described as the pioneer of modern Nepali poetry'.<sup>13</sup> *Āmāko Sapanā* (The Mother's Dream, 1943) is a landmark in the history of Nepali poetry.

### *Changes in Maithili*

The kind of role that Urdu played in the literary development of Kashmiri, Sindhi and to some extent in Punjabi—the literary community in these languages areas being bilingual—is similar to Hindi's in the history of Dogri, Maithili and Nepali. Because of their intimate contact with Hindi the poets and writers in these languages had responded to the changes that first appeared in Hindi. In Maithili Yadunath Jha 'Yadovar' in the preface to his collection *Maithilī Gītāñjali* (1923) urged the poets to abandon the erotic and the devotional poetry—the two main streams of Maithili poetry till then—and to opt for the patriotic and nationalistic poetry on the model of Hindi and Bengali in the neighbourhood. Bhubaneshvar Singh, Bhuban (1907–44) in his preface to *Aṣādh* (1936) criticized traditional lyrics and called for new experiments. The urge to explore into the possibilities of new forms and metres and themes came mainly from the Hindi and Bengali poetry which were passing through exciting phases of experiments that time. Jayakanta Mishra writes that the 'modern' Maithili lyric 'influ-



enced by the English and modern Hindi, and Bengali lyric', has freed itself from the bondage of music. . . . Lyrics were not merely to be sung and enjoyed henceforth, but they could be read and recited. . . .'<sup>14</sup> The relation with the past, however, cannot be snapped overnight. Surendra Jha, Suman (b. 1910) and Ishnath Jha (1907–65) maintained their links with traditional Sanskrit poetry and yet they developed their own style through subtle innovations in form and bringing changes in the texture of the poetry without being radical. The turning point came with Vaidnath Mishra, Yatri (1910). A man of varied experience, born as a Brahmin studied Sanskrit in the traditional school, became a *Sanyasi*, embraced Buddhism, which he renounced later, travelled in different centres of Buddhism, including Sri Lanka and Tibet, learned both Hindi and Bengali, wrote in Hindi under the pen name 'Nagarjuna' and in Maithili as 'Yatri'. His first collection of poems *Citrā* appeared in 1949 though his poems began to be published in journals much earlier. In his poems one notices a phase leap: he being the initiator of 'progressive' writing in Maithili. The progressive or the *pragativād* school of Hindi poetry, about which we will speak later, was preceded by a romantic, nationalistic and also an experimental (*prayogvād*) phase. The *pragativād* emerged as a reaction to all of them. Yatri who revolted against the contemporary Maithili poetry because of its blind adherence to tradition, did not have to wait for a full-fledged *Chāyāvādī* movement to initiate *prayogvād* in Maithili.

### *Rajasthani and Sindhi*

The growth of 'modern' poetry in Maithili, then, did not follow the slow evolutionary movement through several phases but was quick and to some extent, abrupt. The Rajasthani and the Sindhi situation also clearly point out the slow and sudden interruption with the traditional poetry. Hiralal Maheshwari observes that 'the traditional and the modern are rather inextricably mingled' in Rajasthani till the end of the forties.<sup>15</sup> When he says 'modern' it only means 'different'. It includes poems dealing with nature themes, mostly inspired by the Hindi poets.

The heroic and ethical poetry were the two major components of Rajasthani literature throughout its history, the ideals of poetry being either to inspire the people to protect its honour and defend its territory or to uplift the moral life of the community. Maharaja Chatur Singh (1879–1929), a devotional poet of Mewar, and Hinglajdan Kaviya (1861–1948), the last representative of the bardic tradition, were the two representatives of the didactic and the heroic poetry respectively. What may be called a 'new' poetry was written in the forties. Chandra Singha's 'Vādadi' (1941) is a nature poem on clouds. The role it played in the history of Rajasthani poetry in the development of a new sensibility towards nature and conse-



quently to all things of beauty is comparable, not in magnitude but in quality, with the role of Viyog Hari in Hindi or for that matter the beginning of a romantic temper in other literatures. *Chāyāvād* reached very late in Rajasthani and when it did finally reach it was accompanied by *pragativād* as well.

Sindhi, of course, had a much larger corpus of poetry at the beginning of the twentieth century though its range was limited. Kishin Chand Bevas (1884–1947), a school teacher, and Dayaram Gidumul (1857–1927), a judge of Bombay High Court, both continued with the traditional poetry; the former wrote *ghazals* and *gits* and *dohās* and *kāfis*, the latter wrote metaphysical poems. But once the poets got involved with national movement poetry suddenly became an instrument of a new articulation. A new poetry, that of patriotism, created by Lalchand Amardinmal and particularly by Hundraj Lilaram 'Dukhayal' (b. 1910) the most prolific and most loved poet of patriotism. A bilingual—he wrote stories and songs in Hindi too—but without much formal education Dukhayal adopted the traditional mode of transmission. He travelled all over Sindh, from village to village singing patriotic songs. His collection of songs *Saṅgītāñjali* appeared in 1946. Hyder Baksh Jatoti (1901–70), who came from a well-to-do family and received university education, wrote *Dariya Śāh* (1925) on the river Indus. 'It was an unconventional poem written in an original new form which was later adopted by top-ranking Sindhi poets' informs Hari Daryani,<sup>16</sup> and 'in its high flights of imagination', Sadarangani claims it 'stands unrivalled to this day'.<sup>17</sup> The modernity of Hyder was not inspired by any Western movement but by the poet's own involvement with the political movements and his own understanding of the social reality. In 1930 he wrote a poem entitled 'Shikwa' which offended the Muslim orthodox section and the Government banned it promptly for its 'anti-Islamic' rebellious tone. In 1945 he started a movement known as 'Hari Haqdar' at Hyderabad (Sindh) to mobilize the farmer to assert their rights. Next year his poem *Azadi-e-qoum* (1946), 'The Song of Freedom', which initiated a new phase of political poetry in Sindhi. It is interesting to note that the socialistic ideas helped Indian poetry in several languages to achieve a breakthrough as the English Romantic ideas did for several other languages earlier. We notice that several Chayavadi poets wrote on social inequality and poverty with the fervour of socialists. Several Sindhi poets responded to the socialist ideas and created what may be called 'progressive' poetry without being first nurtured and then disillusioned by a Chayavadi phase. Shaikh Ayaz (b. 1926) wrote *Bāghī* (The Rebel, 1945), an extremely popular poem and one of the representative writings of the new public poetry. It was the time when the journal *Nain Duniyā* (1945), the mouth piece of the progressive writers, began to be published from Karachi to which both Jatoti and Ayaz contributed.



*Manipuri*

We have already mentioned that within the Indian literary complex sub-groups can be identified in terms geographical proximity between languages and common classical heritage. Manipuri, though belongs to the Tibeto-Burman group, is more close to Maithili, Nepali and Rajasthani in respect of its affiliation to the Sanskrit tradition. It is even closer to Bengali literature with which it came to contact in the late seventeenth century mainly through Vaishnavism. The Vaishnava mythology had slowly got integrated with its own rich mythological heritage. Manipuri literature till the beginning of the century consisted of mainly folk and religious poetry. The new poetry that emerged here is radically different from those of other Indian languages as it represented the phase of transition from a primarily oral tradition to a written one, from a stage of community-poetry to a poetry for the educated-literary group, and from the folk to the sophisticated. Kh. Chaoba Singh (1896–1951), L. Kamal Singh (1899–1934) and Anganghal Singh (1892–1944), the most important poets of the twentieth century, different from one another in education and social background discovered independently of one another, the potentiality of the folk themes and the inadequacy of the traditional poetic language. These poets did not address to the problems that kept most of the Indian poets in other languages engaged yet they realised the necessity for the change. That realization came not because of their knowledge of English. In fact Anganghal Singh Hijam, one of the greatest writers in the language, had little formal education and had no knowledge of English literature. He wrote in traditional forms spontaneously and yet created a new language for the generation of poets to come. His epic *Singel Indu* was published in 1938 which was followed by his magnum opus *Khamba Thoibi Sheireng* (1940), a poem of 39000 lines, considered to be the 'national' epic of the Manipuris, written in the *Pena Saisak* style of folk ballads.<sup>18</sup>

Chaoba Singh was a teacher and knew both Bengali and English. He wrote *Labangalatā* (1939), the first historical novel in Manipuri. His acquaintance with two other literatures had certainly widened his knowledge of different forms of poetry. But he too did not propose any radical change. He wrote about the glory of Manipur and its heritage and also about the transitoriness of every thing human. This co-existence of the love for history of the people and the realisation of the futility of anything that is temporal, the attachment for the life and the emptiness of all achievements did not create any tension in him but his poetry emerged out of a skilled inter-weaving of the apparently contradictory experiences.

Kamal Singh, the youngest of the trio, was a doctor by profession. He wrote, *Mādhavi* (1930), the first novel in Manipuri. His collection of lyrics *Lai pareng* (1931) has been claimed to be 'the most significant poetical works of this century. It is significant that the writer of the first novel in

Manipuri should be also the first significant maker of lyrics. Kamal Singh experimented with two new forms of literature. The lyrics he wrote are not completely private poetry and yet so different from the folk sensibility. One hears the unmistakable voice of the individual:

The life of flowers and creepers  
That grew unplanted  
And dry up unawakes  
Is the story of my life.  
  
The history of society  
Is not complete, never complete  
The story told in the villages  
Is not harmonious, never harmonious.<sup>19</sup>

### Punjabi

The Punjabi situation is also very different from most of the languages mainly because of the socio-political situation within which Punjabi poetry flourished. We have already pointed out that Punjabi literature since the last decades of nineteenth century was concerned with the Sikh anxiety of its identity and the poetry created in this period was an expression of that anxiety. Bhai Vir Singh, the great Punjabi poet, is also one of the makers of the life of the modern Sikh. The changes that he initiated in Punjabi were manifested in the short lyrics which followed his epical poem *Rānā Surat Singh*. His short poems are collected in *Lehrān de Hār* (1921), *Matak Hutare* (1922), *Bijliān de Har* (1927). An important feature of these poems is a tender response to the beauty of nature. 'For the first time after Guru Nanak Dev', writes a Punjabi scholar, 'we find in his poetry the depiction of nature in its wider compass'.<sup>20</sup> Although deeply rooted in the tradition of the mystic poetry particularly of that strand of sufistic *Nirgun* bhakti, Bhai Vir Singh responded to English poetry quite freely. Puran Singh, his younger contemporary, who came under the influence of Western poetry in his early life finally returned to the Sikh fold with encouragement from Bhai Vir Singh. Both created the edifice of a religious poetry about which we will speak more.<sup>21</sup>

Alongwith the religious poetry there also grew a secular poetry in Punjabi main exponent of which were Dhani Ram Chatrik (1876–1954), who wrote patriotic poems in the main, and Lala Kripa Sagar (1875–1939) who composed an epic *Lakṣmī Devī* (1920) on the model of Scott's *The Lady of the Lake*. The wave of romantic poetry that was sweeping the Hindi area at that time had its first manifestations in Dhani Ram Chatrik's 'Rādhā Sandeś' included in *Candan Vari* (An Orchard of Sandal Wood, 1931), a poem of passionate love. The romantic anxiety and longing, appeared strongly in the writings of Mohan Singh (1905–78) who established himself as a major poet with the publication of his *Sāwe Pattar* (Green Leaves, 1936) and *Kasumbrā* (Sunflower, 1937).



Within a brief period Punjabi poetry passed through three phases of development; religious, nationalistic and romantic. Neither of these phases, however, is completely independent of the other, and the romantic phase, as Satinder Singh demonstrates<sup>22</sup> never did it divorce itself from the tradition, particularly of the folk ballads. Mohan Singh's 'Gajjan Singh', a popular ballad of this period blends the romantic temper with the folk community poetry. An extract from one of his poems, 'A Pothohari girl'<sup>23</sup> is given below as an illustration:

A bundle of grass on the head  
She came, hips swinging  
Like wine pitchers,  
She, my village belle,  
Pataki and mustard flower,  
Like blue and yellow eyes  
Peep through the green grass  
Hanging over his eyes  
A net of green dreams  
Her face caught in it.

Mohan Singh, an M.A. in Persian taught both Urdu and Persian, and studied English on his own. His poetry reflects his taste for all these literatures. He created new norms in Punjabi poetry and is rightly 'considered as the most important Punjabi poet after Waris Shah'.<sup>24</sup>

### III TAGORE

#### *The English Tagore*

The greatest singular event in the history of Indian poetry was the emergence of Rabindranath Tagore as a major source of influence and inspiration. Although the most admired writer in Bengal, Tagore was an unknown figure to the rest of the country till he received the Nobel prize in November 1913. A few readers in Orissa and Assam and also in Hindi areas had some acquaintance with him but none had the idea of his range and variety and sweep. His emergence before the Indian public was comet-like sudden and unexpected, more an exciting phenomenon, a poet celebrated by the Western world rather than as a writer whom the Indian literary community discovered with its own initiative. This is a curious historical situation which made Tagore a victim of Indian ambivalence. It is not that the Indian reader did not exercise his own standards of judgement and that he thought Tagore was an imposition by the Western world on Indian literary scene. The Anglo-phile Indian, of course, danced with the Western tune, eulogizing him when Europe hailed him as the prince of the poets and he also joined the European chorus of denigration later declaring Tagore obsolete. The general Indian sensibility, however, was always very warm and cordial and reverent. He had been often hailed as

the greatest creative protege of our times. Savarkar, though pole's apart from Tagore in his ideological convictions, wrote a poem on the poet while in the prison. Kumaran Asan composed a poem in Sanskrit, entitled 'Svāgata Pañcakam' (1919)

By your magic words you have enthralled  
men of taste in the East and the West!  
Lo behold, the bard of Gitanjali comes!  
Our eyes have won their best reward  
as Ravi arrives with his comrade Sharat.<sup>25</sup>

The English educated Indians were first to know about Rabindranath through the English *Gitanjali*, a slender volume of 103 poems (selected from several Bengali books published between 1901 and 1912), and the works that followed in quick succession. Translations in Indian languages were rather slow and strangely, to say the least, often from the English translations.<sup>26</sup> Soon after Tagore's renown his school at Santiniketan became a centre of world's attraction and was frequently visited by Tagore's foreign admirers and Indian political leaders including Gandhi and Nehru. Both Nehru and Abdul Gafar Khan chose Santiniketan a congenial place for the education of their children. It also attracted students from different parts of the country. Many of these students became the most reliable messengers of the poet. They include Krishna Kumar Kashyap, P.B. Naregal, Narayan Sangam and several other Kannada writers; as well as the 'three musketeers' of Andhra Pradesh—B. Gopal Reddy, A Chalamiah and M. Visweswaran Rao. Nagindas Parekh must be specially mentioned as being one who introduced Tagore into Gujarati.<sup>27</sup> What is more important in the history of Tagore transmission and reception is not only the continuous translation activity throughout the century, but the impact he made on several great poets in different languages of the country. Many of these poets read him in the Bengali original and what impressed them most were the subtlety and the intricacies of his expressions, the rhythm and amplitude of his poetry. A new poetic idiom deviating from the norm began to appear in several languages from the mid-twenties onward. The new language was conspicuous by a strangeness often creating a sense of ineffability. Whether this diction identified with the Tagorean subjectivity was a result of the proper understanding of the poet or not is irrelevant. Tagore was appropriated in many ways: misreading of Tagore was also a part of that process.

### *The Image of Tagore*

The image of Tagore that the Indian readers constructed had two dominant features, one of mysticism and the other of romantic subjectivity. There was another aspect of that image, the power and wisdom to represent the whole culture of the country. It created the image of a composed



and serene sage—a *Gurudev* or the great sentinel as Gandhi called him. Although it overlooked the tensions and turbulence of an artist, the agony and ecstasies of a persecuted and warring soldier that was also Tagore. The great sentinel, however, made a strong impact on our poetry and life. The emergence of Gandhi and Tagore influencing the Indian life almost coincided, and the nature and extent of that influence were quite often complementary to one another. Nehru observes:

Gandhi came on the public scene in India like a thunderbolt shaking us all, and like a flash of lighting which illumined our minds and warmed our hearts; Tagore's influence was not so sudden or so-earth-shaking for Indian humanity. And yet, like the coming of the dawn in the mountains, it crept on us and permeated us. I belong to a generation which grew up under his influence. Perhaps we did not fully realize it at the time because of its powerful impact of Gandhi's thunderbolt. I speak more for the non-Bengali speaking people in India, and more especially students and the younger intellectuals who did not have the advantage of reading Tagore in the original Bengali.<sup>28</sup>

In the story of Tagore reception a distinction has to be made between Tagore in Bengali and Tagore in rest of the Indian languages. The mystic-romantic Tagore dominated outside Bengali area and finally got merged into a saintly image of prophet. He came to be known primarily, if not entirely as the poet of *Gitanjali* and consequently what got blurred was his abundance and variety. In Bengal he was known for his continuous experiments with metre and diction and forms and structures and with each experiment he introduced a silent revolution in the history of the Bengali language. He appropriated all that was living and vital in our classical and folk traditions, and yet responded to the winds blowing from the West. The most remarkable thing about him is his continuous growth, transcending himself again and again. When the English *Gitanjali* had become accepted as the hallmark of Tagore, he was slowly drifting away from the world of mysticism. A new Tagore had already born around 1914, the year of beginning of the *Balākā* poems. This Tagore remained relatively unknown outside the Bengali speaking area.

### *Tagore and Bengali Poetry*

In 1914 Pramatha Chaudhuri, a talented rich barrister, started an avant-garde journal *Sabuj Patra* (Green Leaves). The first editorial can be regarded as the manifesto of a new literature.<sup>29</sup> It waged a war against conservatism of all kinds but traditional Hinduism in particular. A new phase of Tagore's poetic career began here with the poems later collected in *Balākā* (1916). These poems noted for their grand verbal architecture and 'sustained power of abstract thought and imagination', as observes Thompson, and valorization of movement and speed and continuity (*gati*) which prompted critics to trace similarity with Henry Bergson's *L'Évolution*

*Créative* (1907) added a new dimension to his poetry. The flight of swans symbolizes the latent motion in all things, mountain and trees, and the unending quest of life, ever-flowing and ever-evolving.

*Balākā* was followed by *Palātākā* (1918), poems on suffering of the women, also a work of Tagore's remarkable use of the folk metre; and *Purabī* (1925), dedicated to Victoria Occampo, the Argentinian intellectual who inspired his new phase of passionate love poems. Tagore, thus, continued to write poems, different in diction and conception, each declaring his authority and innovative power. So far as Bengali is concerned it was the era of Tagore.

### *Bengali Contemporaries of Tagore*

Tagore had many followers, most of them imitators. Some were different and their ability to keep themselves different and distant from the Tagorean ambience was itself an indication of their talent. Satyendranath Datta (1882–1922), known as the 'wizard of metre' was prominent among them. Karunanidhan Bandyopadhyay (1877–1955), Yatindra Mohan Bagchi (1878–1948), Kumud Ranjan Mallik (1883–1970) and Kalidas Ray (1889–1975), to name a few important writers, had a deeper connection with the pre-Tagorean subjectivity as well as the directness of folk poetry. They did not question Tagorean authority, in fact they owed a superficial allegiance to the master, yet they showed little concerns to the issues that Tagore brought into sharp focus. They were all educated in English and yet conspicuously free from all English influence. Karunanidhan's main concern is God, his *bhakti* is related to its popular and traditional strand, Bagchi's forte is painting of rural landscape. Kumudranjan finds the rural life the only source of his poems—most of the titles of his books, *Bana Tulasi* (Wild Tulasi, 1911), *Bana Mallikā* (The Wild Jasmins, 1918), *Ajay* (1927) indicate his attachment for the village. Kalidas Ray, lived in Calcutta for most part of his life, yet wrote only about the village he knew with a pathetic nostalgia. But there was Satyendranath, a diehard Tagorite, who amazingly steered clear off the master. An unbelievable spritliness and adolescence mark his poetry. Like a restless sea-gull he skimmed over the waves of life.

### *Kazi Nazrul Islam*

The voices of protest demanding change, however, were not unheard. Both Mohitlal Majumdar (1882–1952) and Yatindranath Sengupta (1887–1954), the former a poet of classical taste and passionate sexuality, the latter a civil engineer by profession, bitter and sarcastic in temper—were ambivalent to Tagore. Then came Kazi Nazrul Islam, who created a new type of public poetry, vigorous and loud. 'Next to Satyen Datta or perhaps more than him', writes Amiya Dev, 'he was a poet to be read aloud . . . almost



overnight he became a public voice'.<sup>30</sup> Buddhadeva Bose observed, 'Hot, impetuous, extravagant, his verses careered through Bengal, reaching remote corners with winged speed.'<sup>31</sup> He came to fame with a ballad like poem *Bidrohī* (The Rebel) during the non-cooperation movement when the country was eagerly waiting to hear such a vibrant voice. His *Agnibīṇā* (1922, The Lute of Fire), *Biṣer Bāṣī* (1924, The Poison Flute) and several other poems have a frenzied rhythm of youthful exuberance. He responded to the freedom struggle with tremendous passion and equally attracted was he to the message of socialist revolution. And in apparent contradiction with his wild fury of rebellious poetry he wrote intoxicating lyrics of love with tremendous commercial success. He wrote the words and the music of fantastically large number of songs, exceeding two thousand, many of which are lost. The most colourful personality among the Bengali poets, a vagrant, a soldier, a political fighter, a musician; born a Muslim, married to a Hindu, loved by the younger generation like a god, he lost his voice before he became fifty in an unrecoverable disease. It is appropriate that Tagore dedicated his musical play *Basanta* (1923, The Spring) to him when he was in jail. He was indeed the boisterous spirit of spring.

#### IV NEW POETRY: TWO STRANDS

The twentieth-century Indian poetry has two politically inspired phases: the patriotic-nationalistic, motivated by the struggle for Independence and the 'progressive' inspired by the Marxist ideology. The first phase spanned from 1911 to 1947. The starting point of the 'progressive' poetry movement is around 1936 the year the Progressive Writers meeting took place in Lucknow. The impact of Marxism, however, began to be felt in some languages even earlier. The Progressive Movement appropriated certain aspects of the Romantic tradition particularly that of social protest and the vision of an oppression free world. The patriotic-nationalistic poetry, therefore, often overlapped with the 'progressive' trends, and the romantic poetry continued to coexist with the progressive poetry, which claimed to be free from the vestiges of the bourgeois idealism.

#### *Assamese Poetry*

Bholanath Das (1858–1928), the harbinger of a new spirit in Assamese, though lived till the end of this period of fermentation, did not participate fully in the growth of a new poetry. The other old master Kamalakanta Bhattacharya (1853–1927) contributed to the growth of Assamese patriotic literature but the new poetry began with the trio Lakshminath Bezbarua, Chandra Kumar Agarwala (1867–1938) and Hem Goswami (1872–1928).

Agarwala, the most powerful of the three published only two works, *Pratimā* (1914) and *Viṇ-Barāgi* (1923) both admired for their fine and



delicate imagery. He is also known as 'a lyricist of mythopoetic and supernatural themes'.<sup>32</sup> Bezbarua, the father figure of modern Assamese, had also two collections of verses *Kadamkali* (1913) and *Padum Kali* published more than two decades after his death. Bezbarua is primarily a poet of joy. His patriotic lyric, *O mor aponār deś* (O My Own Country) is one of the memorable utterances in the language. The initial impulse that came from these three poets acquired more power and intensity in the poems of Hiteshvar Barbarua (1876–1939) and Raghunath Chaudhuri (1879–1966). The former well-read in English literature introduced the sonnet and the elegy and the blank verse in Assamese, the latter who did not know English but knew Bengali, introduced a romantic tone. He was known as 'Bihagi Kavi' (The Bird-poet) for his special love for birds. Like the Bengali poet Dabendranath Sen he also wrote series of poems on flowers. The most influential poet of this period is Ambikagiri Ray Chaudhuri (1885–1967), a colourful personality, who started his poetic career with a romantic work *Tumi* (You, 1915). But very soon he got involved in the revolutionary activities and wrote patriotic poems which are comparable to those written by Savarkar and Nazrul Islam so far as their robustness and exuberance are concerned. Like both of them he too went to jail—he was imprisoned for throwing bomb at the car of a British Governor—and most of his poems were composed during his confinement in the prison. 'As a writer of patriotic verse', observes an Assamese critic, he 'represents the standpoint of an uncompromising rebel'<sup>33</sup> but his poems are not narrowly chauvinistic, but are articulations of a subject nation and they breathe a spirit of democracy and humanism.

Alongwith the romantic and nationalistic traditions the mystical poetry flourished. The finest representatives of that traditions are Durgesvar Sharma (1882–1961) and Nalini Bala Devi (1898–1978). The romantic tradition had different manifestations. Jatindranath Duara (1892–1964), for example, who translated Omar Khayyam and responded to the Persian Sufis and Shelley, Tennyson and Rabindranath, exhibited, a 'romantic morbidity' and 'non-ethical pessimism'.<sup>34</sup> Ganesh Gogoi (1907–38), a typical representative of the mood of the journal *Avāhan* (1929), a singer and dramatist, died like Sarat Chandra's Devdas. Hem Barua wrote about him, 'he felt too keenly the thrill of romantic longing and seems to have broken down like an electric wire charged with a too strong current.'<sup>35</sup> Ratnakanta Barakakati (1897–1963), Parvati Prasad Barua (1904–64) and Kamalesvar Chaliha (1904) were strongly under the impact of Tagore.

Significant changes were introduced by Padmadhar Chaliha (1895–1968), Jyotiprasad Agarwala (1903–51), Prasannalal Choudhuri (b. 1902), Binanda Chandra Barua (b. 1903) and Devakanta Barua (b. 1914). All of them wrote patriotic verses, all of them appropriated Gandhian thoughts in one form or the other and at the same time they avoided 'the banality of versified politics miscalled poetry'.<sup>36</sup>



*Oriya Poetry*

The presiding spirit of Oriya poetry Radhanath Ray (1848–1908) died in the beginning of the century. His friend Madhusudan Rao died four years later. Gangadhar Meher and Nandakishor Bal lived till 1926 and 1928 respectively. But the new phase of poetry began with the Satyavadi movement under the leadership of the poet and social reformer Gopabandhu Das (1877–1928).<sup>37</sup> Gopabandhu and two of his colleagues, Nilakantha Das (1884–1967) and Godabaris Misra (1886–1956), were deeply involved in national movement. Their poems breath the spirit of nationalism as well as exude the feeling of attachment to the traditions and geography of Orissa. The new poetry mostly patriotic and moralistic grew out of the contemporary social demand. Gopabandhu's poem *Svadeśa Cintā* (1923), written during his confinement at the Hazaribagh jail, is one of the representative poems of this period, without any rhetorical flourish, a simple and moving expression of a 'prisoner' longing for home and freedom.

Tell me, O wind, that you saw there in the dark land,  
the story of the poor  
Do these people suffer still?  
Or have they been awakened to their lot? . . . .  
You must have roamed the mountains  
where dwell courage, heroism and freedom  
Did you see, under cover of darkness,  
in the valley rise liberty's flame?<sup>38</sup>

Both Nilakantha and Godabaris excelled in celebrating the nature and people of Orissa. Their poetry, despite a romantic undertone, was primarily political in spirit directed towards the growth of a political consciousness. The next phase was dominated by the Romantics, most of them under the strong impact of Tagore.

A group of students including Kalindi Charan Panigrahi, Annada Shankar Ray and Baikunthanath Pattanayak formed an association.<sup>39</sup> They called themselves *Sabuja* (Green) influenced by the Bengali journal *Sabujpatra*. A collection of their poems was published under the title *Sabuja Kabitā* (1931). These poems drew their inspiration from Tagore in particular and the English romantics in general. 'Despite its borrowed inspiration it brought in', observes Sitakanta Mahapatra, 'a mellowed softness and personal emotion in delicate lyrical language'.<sup>40</sup> It is not only the new poetic language that the Sabuja group created but also their outlook which distinguished their simple and intensely personal lyrics that made a strong impact outside the group. 'This tradition of poetry', to quote Mahapatra, 'created by the Sabujas, in fact, extended all the way from Annada Shankar Ray and Kalindi Charan Panigrahi to Mayadhar Mansinha and Radhamohan Gadnayak'.<sup>41</sup> One must mention that Gadnayak, aloof from the fluctuations of poetic movements, without any particular commit-

ment contributed substantially to the rich crop of modern Oriya poetry. Like other language-areas, Orissa also presented an orchestra of many voices, patriotic, moralistic, metaphysical, romantic and intimately subjective.

### *Modern Poetry in Hindi*

The modernization of Hindi poetry coincided with the replacement of Brajbhasa, the poetic language for several centuries by more prosaic *Khariboli*, which Bharatendu Harishchandra (1850–84) and his followers exploited with courage and care. The attempts to establish *Khariboli* as the literary language—and a poetic language too—were prompted by, as one scholar suggests,<sup>42</sup> a desire to mould 'Hindi into a total symbol of cultural identity', and 'to endow new Hindi with a sweep and power so that it acquired the capacity of being used, with variations of shade, not merely for functional and practical purposes but for converging complex conceptual thoughts on the one hand and the contemporary ideas on the other', and finally to remove 'the duality of language' which existed in Hindi.<sup>43</sup>

Between 1895 and 1918 several poets, including Nathuram Sharma Shankar (1859–1932), Ayodhya Sinha Upadhyay (1865–1947), Maithilisharan Gupta, Ram Naresh Tripathi (1889–1962) experimented with the new vehicle. The moving spirit behind this group was Mahavir Prasad Dwivedi (1864–1938), the poet-scholar. This period quite appropriately named after him, has been called 'the didactic' period in comparison with the romantic exuberance that followed. It is a bridge between the Bharatendu age and the *Chāyāvād*, the child of romanticism and mysticism. Maithilisharan Gupta, who served apprenticeship with Mahavir Prasad, however remained distant from the *Chāyāvād*, a movement initiated by Suryakanta Tripathi Nirala and Sumitranandan Pant. They were the pioneers, but they were helped by two other very important poets, Jayshankar Prasad and Mahadevi Varma. The following observations of S.H. Vatsyayan, a major writer of the post-*chāyāvād* poetry, highlight the major features of a great movement in Hindi poetry.

The new poetic movement was an aesthetic, subjective movement; a personal revolt against formalism and didacticism. Like the Bhakti movement of six centuries of earlier; it was a cry of the heart against the straight-jacket of tradition. The poet had found that there was something which was his very own and that he wanted more than anything else to say it; he chafed against the inadequacy of the instruments handed down to him—the language, the verse forms, the metre, the techniques and the taboos—and by the very intensity of his need built new ones.<sup>44</sup>

Maithilisharan, who revived the tradition of epics—his major works, *Jayadrath Vadh* (1910), *Pañcavaṇī* (1925), *Sāket* (1931) and *Yasodharā* (1932)—and followed the classical tradition presents a strong contrast with the *Chāyāvādis*. He created well-structured stories and full blooded



individuals and celebrated the ancient values. He stood for order, clarity, action and ethical ideals. Rabindranath's essay *Kābye Upekṣitā* (The Neglected in Literature) inspired Maithilisharan to weave a poem on Urmila, the wife of Lakshmana. She is the heroine of the epic *Sāket*. It is interesting that while Maithilisharan responded to the poem of Michael Madhusudan—he translated *Meghnādbadh Kābya* into Hindi—the *Chāyāvādī* poets were inspired by Rabindranath. Maithilisharan in his poetic ideals was closer to Michael Madhusudan than Rabindranath, although he did not share Michael's radicalism not to speak of his iconoclastic spirit. He loved Michael for his robustness, the *Chāyāvādīs* loved Rabindranath for his tenderness.

The nearest equivalent of *Chāyāvād*<sup>45</sup> in Hindi is romanticism.<sup>46</sup> It was primarily an attitude that grew as a reaction against the didacticism of Dvivedi period—the Arya Samajist puritan and utilitarian view of literature. Om Prakash writes, that the origin of the movement is not very clear, though the word *Chāyāvād* had been current around 1920. It may be mentioned that since 1913 *Indu*, a literary magazine, challenged the basic critical canons of Dvivedi. It was in this journal Prasad published several of his earlier works. The movement had its first clear manifestation in *Jharanā* (1918). Sumitranandan Pant's poem 'Ucchvās' (1922) also introduced a new rhythm, strikingly different from the austerities of the Dvivedi age. Pant in his poetic career passed through several phases of experiences, inspired by many ideas and personalities, Vivekananda, Aurobindo, Rabindranath, Gandhi and finally Marx and Lenin. The finest phase of his career, however, is marked by his explorations into new significations of words and his contribution to the growth of a new poetic language.

Suryakanta Tripathi, 'Nirala', who was a bilingual, can be called the prime mover of the *Chāyāvād* movement. His *Anāmikā* (1923), with its metrical innovations came as a revolt against the contemporary poetic tradition and this poem created a sensation. When his *Pallav* (1926) was published *Chāyāvād* was well established but it needed certain formulations which were provided by Nirala in its preface. Critics have often claimed that what the preface to the *Lyrical Ballads* is to English Romantic poetry the preface to *Pallav* is to Hindi *Chāyāvādī* poetry.

The most significant poet of the movement as well as the most versatile is Jayshankar Prasad (1889–1937). His transition from the narrative school of poetry to the lyrical is as significant as his final achievement in creating an epic with lyrical intensity. In his second work of short verse *Āsu* (1925), Mathur notices, 'the earlier trend of superficial exterior technique was reversed to "inward" subjectivity.'<sup>47</sup> Then came *Lahar* (1933), a competent work but not something radical or seminal. Within two years, just a year before his death, *Kāmāyanī*, the high water mark of the *chāyāvād* movement, appeared.

Against the criticism of Ram Chandra Shukla and other critics the

poets including Prasad themselves took the responsibility of explaining the nature of the new movement.<sup>48</sup> Prasad tried to explain it in his 'Kāvya Aur Kalā tathā Anya Nibandh' that it is the expression of feelings in the 'shadow' of agony (*Vedanā*) it is not a narration of events of the past nor the physical descriptions of feminine beauty but personal experience of pain and agony. He argued that the conventional syntax and rhetoric failed to express the new sensibility and hence there was the necessity for a new language. The allegation of 'obscurity' was also levelled against *Chāyāvād* but Prasad defended the translucence of the poetic language almost in the same vein as young Rabindranath did for his own poetry in the nineties of the last century. The *Chāyāvādīs* wanted their poetry to be distinguished from mystical as well as from nature poetry: it was a poetry, they pointed out, of restlessness and longing, vague melanchology and sensuousness, attraction for nature and also a protest against the existing order—all rolled into one. The following few lines from Pant reminiscent of Tagorean mood are a typical illustration of a *Chāyāvādī* poem

When the vast sky laden with dense clouds  
Roars in its dark dreariness  
And the wind heaves heavy sigh  
'midst the sharp down pour of rain  
I know not who beckons me silently  
In the swift glance of the lightning.<sup>49</sup>

Till he became more involved with the national fermentation and began to appreciate the forces of social transformation Pant remained an aesthete in search of beauty and rhythm. 'He sings of nature', writes Jindal, 'yet his nature is not natural, by an unconscious selective process he chooses only those aspects of nature which conform to his aesthetic ideal.'<sup>50</sup> These words are also true of Nirala, who liberated Hindi poetry from the rigidities of formalism.

Come into the half-open lotus of my heart, my dear  
Leave the bonds of prosody.<sup>51</sup>

His poems are often uneven, but always exciting and full of vitality. His long poem 'Rām Kī Śakti Pujā' (1936), a classic in modern Hindi, is distinguished by controlled and stately measure.

The *Chāyāvādī* movement faced serious criticism from two major schools of tradition: by Shukla at its initial phase and by the progressives at its last phase. When the progressives raised their objections against *Chāyāvādī*, Nirala, one of the creators of the movement, had already drifted towards progressive poetry. The last major defendant of *Chāyāvādī* poetry was the talented Mahadevi Varma. In the preface to her collection *Sandhyā-gīt* (1936) she distinguished *Chāyāvād* from the life-negating mysticism, but pointed out the links of the new poetry with the Indian tradition



thereby refuting Shukla's charge against it as artificial and foreign-inspired. It is interesting while the 'modern' poets in Bengal were proudly declaring their allegiance to European poetry, the *Chāyāvādīs*, Mahadevi in particular, was anxious to dispel all suspicions regarding its foreign relations and to vindicate its Indianness. Mahadevi is the last great *Chāyāvādī*. *Raśmi* (1932), *Niraja* (1934), *Yāmā* (1940), *Dīp-śikhā* (1942) are her major publications and all of them carry the stamp of a thoughtful and sensitive mind.

The other important poet of *Chāyāvādī* phase is Subhadra Kumari Chauhan, in whose writings the romantic and the nationalistic streams merged happily. She went to jail twice, in 1923 and again in 1942. Widely known and admired for her patriotic verse 'Jhānsī Kī Rānī', she wrote fine lyrics in *Chāyāvādī* style. Her major works include *Mukul* (1931) and *Unmā-dinī*, a collection of stories.

*Chāyāvādī* phase, though a dominant one in Hindi, did not sustain for long. Maithilisharan Gupta, a major poet of the period followed the earlier trends. Ramdhari Singh Dinkar (1908–74), another poet who was welcomed by the readers when *Chāyāvād* was at its height, did not accept the manifesto of *Chāyāvādī* poetry. His first collection of poems *Renukā* (1934) did not challenge *Chāyāvād* as such but quite certainly it indicated the time for change. In fact a new trend known as *rāṣṭrīya dhārā* or *Hṛdayvād* (poetry of passion) was already there. It began with Makhan Lal Chaturvedi (1889–1969) and nurtured by Balakrishna Sharma Navin (1897–1960) and Bhagvati Charan Varma (1903) and later nourished by Ramdhari Singh Dinkar. The chiaroscuro of Hindi poetry was further enriched by the advent of Harivansh Rai Bacchan (b. 1907), with his *Madhuśālā* (1935), *Madhubālā* (1936) and *Madhukalas* (1937), three works creating a world of languorous beauty and dream. His poetry was against religious bigotry and hypocrisy, against moralist fad, and at the same time it valorized the futility of action and fragility of existence. He responded to the contemporary world but he did not share the romantic melancholia of the *chāyāvādī* nor the enthusiasm of the *pragativādī*. His was the voice of loneliness, sophisticated and ironical.

### *Navodaya Movement*

Almost at the same time when *chāyāvād* was emerging in Hindi, and *Satyavādī*, a movement radically different from *Chāyāvād*, in Oriya, the *Navodaya* period of Kannada poetry began with B.M. Srikantayya's *Inglis Gītagalu* (1921), a collection of translation-adaption of English poems some of which were first published in 1919. Among the 63 poems in the book, except three compositions which were author's own—the rest are from Shelley, Wordsworth, Burns, Browning, Tennyson, Scott and a few others. Shelley and Wordsworth topped the list—nine poems each were



included—and the book is conspicuous by the absence of Keats and Byron. This book, as we have said before, inaugurated a new age, an age of 'romanticism' in Kannada. The new age, the *navodaya*, however, was not a monolithic movement but consisted of several trends, some in opposition to others. Shantinath Desai writes about two major trends.

The central trend of romanticism, which released the lyrical energies of young men who wrote with spontaneous passion, and a neo-classical trend of conservatism which emphasized the value of tradition and ancient Indian culture.<sup>52</sup>

Govinda Pai (1889–1975), P.T. Narasimhachar (b. 1905), V. Sitaramaiah (1899–1983) represent one trend. Desai compares the spirit of their poetry with the moderate politics of Gokhale and Ranade. They were not rebels but followers of the tradition yet with a sensitivity of their own. They did not initiate any revolutionary change, nor was it their intention to challenge the age-old canons. Yet they changed, almost unconsciously and their texts acted as seeds of greater and newer works in the hands of the later poets. 'The long poems in epic strain of poets like Govinda Pai, D.V. Gundappa, Masti Venkatesa Iyengar, K. Narasimha Shastri triggered the Romantic epillion of Puttappa's *Citrāṅgade* and later his great Romantic epic *Rāmāyaṇa-darśanam*.'<sup>53</sup>

The tradition of epics and various other long poems was extremely strong in Kannada. It is the only major Indian language which with the exception of the *Vacanas*, the beautiful lyrics in rhythmic prose, did not have any strong tradition of lyrics or short poems. It is also rather enigmatic why the Kannada poets did not respond creatively either to short verses in Sanskrit or to *Gāhā Sattasāi*, which were in all probability composed and collected in Karnataka. Srikanthayya directed the Kannada poets to a new land and the joy and exuberance with which a new lyric burst forth in this century do not have many parallels in Indian literature in the century. The discovery of potentialities of the lyric is the greatest achievement of the Kannada poets. And among these poets two are the most important: Dattatreya Ramachandra Bendre (1896–1981) and K.V. Puttappa (1904–93). Both are deeply rooted in the classical philosophical tradition and also in folk poetry, both created new forms of lyrics marked by spontaneity and tenderness, and yet both significantly differ from one another, representing two aspects of the Kannada Romantic Movement. Bendre started writing around 1920; his first book *Kṛṣṇakumārī* (1922) is a poem on Rajput history, followed by *Gari* (The feather) published ten years later, which made him extremely popular. An extremely sophisticated poet though he was, he used the colloquial language and the folk imagery which he appropriated from the folk songs of Dharwar. He knew several dialects, including those of the 'tribes' and displayed a fantastic range of linguistic skill. He learnt much from the earlier poets, particularly from Shanta Kavi (1856–1920) whom



he accepted as his *guru*, but he learnt more from the folk poets. Yet his poetry has a strong intellectual content; R.S. Mugli describes his poems as 'intellectual lyric'.

Puttappa is serene and restraint, Bendre in comparison to him is more tender but impulsive. The former is devoted to Ramakrishna and Vivekananda, the latter is inspired by Sri Aurobindo and the Irish mystic A.E. Puttappa is more grand and elevated and 'Sanskritized', Bendre, more natural and direct and 'folk'. Puttappa's life is a steady growth from restraint lyrics to a grand epic *Rāmāyaṇa darśanam* (1951) a synthesis of lyricism and narrative. It is the culmination of his narrative power so admirably displayed in *Pāñcajanya* (1936), and *Kindari jōgi mattu itara kathana kavanagaḷu* (1936), both narrative poems including *Kumudini*, an adaptation of Wordsworth's *Laodamia*. Like *Kāmāyāni* of Hindi, the epic of Puttappa came at a time when the romantic movement in their respective languages were at its height announcing the time for the beginning of a new chapter.

Puttappa is a poet of nature. Like most of the *Navodaya* poets he wrote about the rising sun. He had at least fifty poems on the sun-rise symbolizing the 'new dawn'. One may note that the rising sun is a frequent and dominant motif in Indian poetry, whether in the religious lyrics or in the romantic poems or even later in the progressive poetry symbolizing the brave new world of the proletariats. Unlike Bendre he created a meta-language for poetry, sonorous, alliterative, Sanskritic, but more suited for narrative rather than lyric. Bendre on the other hand, made a synthesis of the folk and the personal, the impulsive and the intellectual. Both gave Kannada poetry a new dimension. One feature that makes Kannada poetry of this period conspicuous is the relative marginalization or if not total absence of 'public' poetry, although nationalistic sentiment was always there. There is no corresponding Ambikagiri Choudhuri, or Kazi Nazrul Islam, Makhanlal Chaturvedi or Savarkar, Bharatidasan or Vallathol in Kannada.

### *Kalpanikōdayamam*

Telugu, too, had a movement known as *Kalpanikōdayamam*, which has been also described by the Telugu critics as a 'romantic' movement. It was also called *bhāva kavita* (emotion-centred poetry) as distinct from the message-oriented poetry, didactic or philosophical. It must be remembered that Telugu had a very strong tradition of philosophical poetry and particularly narratives with rigorous structures of *prabandha*. The *bhāva kavita* emerged as an innovation, if not a challenge to the existing tradition, Gurajada Venkata Appa Rao, the famous author of *Kanyāśulka* introduced a new spirit in the mythology dominated poetry. His was the spirit of patriotism and also of universalism. In one of the lyrics collected in *Mutyāla sarālu* (1910, The Garland of Pearls) he dreams of the whole world becoming 'one house'. His death in 1915, retarded the growth of a new poetry in Telugu



which was inaugurated by Rayaprolu Subba Rao. Being a member of traditional family of scholars Subba Rao was educated in Sanskrit but learnt English too. His *Lalitā* (1912) is an adaptation of Goldsmith's *Hermit*. His next work *Tṛṇakaṅkaṇamu* (1913) has been considered as the 'prelude to *Navya Kavita* (the new poetry) in Telugu literature.<sup>54</sup>

The new movement in Telugu, as it is the case in most of the Indian languages, gained strength around the third decade when Tagore was a dominating force. The impact of Tagore, howsoever brief, on the Telugu poets of this period is a significant historical fact. By 1920 the term 'bhāva kavita' was coined and employed in criticism.<sup>55</sup> The distinctive features of *bhāva kavita* as Sitapati explains, are 'while the classical poets cared for *rasa* (sentiment) *Bhāva Kavis* cared for *bhāva* (emotion).<sup>56</sup> Patibandhu Madhava Sarma described it as *gānayogyam* (fit to be sung), *ātmanāyakam* (subjective), *vyāṅga pradhānam* (suggestive), *ekabhāvāśrayam* (dependent on one central emotion) and *laghu racanā* (short composition).<sup>57</sup> Sitapati complains that the new poets do not observe the rules of poetics nor do they hesitate to defy grammar. But the more important point he makes is that the classical poet is fond of *Sambhoga Śṛṅgāra*, the *bhāva kavi* is fond of *Vipralambha Śṛṅgāra*. It is the intense subjectivity, the love for nature, the assertion for individuality, the interest in the common people and the new poetic language that make the *bhāva kavita* so distinct. The traditional poetry however was defended by Visvanatha Satyanarayana. He wrote patriotic and narrative poems. *Andhra Praśasti* (1927) is one of his well known poems and *Rāmāyaṇa Kalpa-vṛkṣamu* (1972) his magnum opus is a retelling of the *Rāmāyaṇa*. In this matter the Telugu situation is partly comparable with the Kannada and Hindi situation where the poets belonging to the earlier school of poetry preferred narrative poetry to lyrics and worked within the prescriptions of traditional poetics. Telugu, unlike many other Indian languages, not only had a powerful traditional poetry but also powerful means of transmission. Tirupati Venkata Kavalu (Divakarla Tirupati Sastri, 1871–1919) and Chellapilla Venkata Sastri (1870–1950), took classical poetry to the masses, which is indeed a feat. They were outstanding *avadhanis* and they inspired many poets. In fact the kind of dichotomy that existed in Telugu has no parallel in other languages. The traditional classical poetry, which was challenged by the moderns for its artificiality and its distance from the people was made popular among the common people by the *avadhanis*, who used poetry not only as intellectual feat but also as a game, comprising of memory and learning, quick wit and linguistic command. The Romantic movement initiated by Rayaprolu could not eradicate that tradition. But a new tradition of poetry was initiated mainly for the taste and sensibilities of the English educated younger generation. The new poetry reached a great height in V. Devulapalli Venkata Krishna Sastri (1897–1980). He is remembered for his lyrics which are not many in number, but all extremely charming. He is the real 'romantic'



poet. There were days when the Andhra youth imitated his writings as well as his hair style.

The *bhāva kavita* lasted for about twenty years, drawing sustenance from English, Bengali (particularly Tagore) and also from Persian and Sanskrit. The counter-movement, however, began soon. The greatest challenge came from the *Abhyudaya* group about which we will speak later.

### *Romantic Poetry in Malayalam*

The romantic school of Malayalam poetry was preceded by the Kerala Varma School and the Venamani School, the former known for its love of Sanskrit and classical canons, the latter for its ornate picturesque fanciful light-heartedness. The revolt against Kerala Varma was spearheaded by his nephew A.R. Rajaraja Varma (1863–1918), the harbinger of the romantic movement which flourished in the writings of the great trio Asan, Vallathol and Ulloor. Asan, the oldest of the three, heralded a new era with his *Vīṇā Pūvu* (1908, *The Fallen Flower*), an elegy on the transitoriness of life. About this epoch-making poem Ayappa Paniker writes, ‘around the outwardly simple and common place occurrence of the withering of a flower Asan with his powerful imagination weave a wholly original perception of life and death—the beauty of life and its inevitable transitoriness, the tenderness and the naturalness of the affections engendered by a newly blossomed flower, the evocation of feelings and thoughts that “lie too deep for tears”’.<sup>58</sup>

This work was followed by *Līlā* (1913), a poem on agony of love, intensified by death and hope of reunion in life beyond. The romantic melancholy that pervades the early period of Tagore and a large part of *Chāyāvādī* poems can be seen in Asan. But the conflict between love and society either in form of caste or tradition makes Asan’s poetry so relevant and significant. His famous poems *Cintāviṣṭayāya Sītā* (1919), *Duravasthā* (1923), *Caṇḍāla Bhikṣuki* (1923) and *Karuṇā* (1924), all of them have a tender pathetic melancholy and dramatic moments and concern for human dignity and suffering.

The external texture of Asan’s poem might have been influenced by the English romantics and remotely by Tagore; Vallathol on the other hand did not have any acquaintance with English. But he too added a note in the Romantic phase of Malayalam poetry through his passionate patriotism and equally passionate response to the national movement, from which Asan remained conspicuously aloof. Vallathol introduced a new voice of protest, without any trace of Western influence. If one says that cruelty and death, pitilessness of social systems are the main themes of Asan then the idea of freedom and protest is the most recurring theme in Vallathol. And the voice of freedom and protest in his poetry is generally is the voice of the woman. It is the protest of Parvati against Siva in *Gangapati* (1913) and of Usha defying her father for the sake of her love in *Bandhanasthanāya*



*Aniruddhan* (1914). The *Aniruddha* poem was composed at a time, points out Parameswaran Nair. 'when the love of liberty and spirit of self reliance innate to the women of Kerala had begun to show signs of a renaissance under the impact of the new modes of living. The Usha of the *Kavya* is thus as much a puranic character as any brave young woman of modern Kerala.'<sup>59</sup> Vallathol's poems collected in *Sāhitya mañjari* (1917-70) in eleven volumes present a wide variety: picturesque description of nature, glories of the country's past, simple description of rural life and domestic bliss.

Ulloor Parameswara Iyer (1877-1949) was educated in English but was strongly rooted to the traditions of Malayalam. His epic *Umā Keraḷam* (1913), based on an episode from the history of Kerala is, in the words of Ayappa Paniker 'a monument to his abiding interest in the classical literary style'. His poem *Arunodayam*, published soon after, shows the transition from the classical to romantic. The change is more evident in *Tārāharam*, but he never broke away completely from the tradition. He balanced the two streams, Classical and the Romantic, and showed his ability both in lyrics and epical poems. His most celebrated work is *Karna Bhūṣaṇam* (1921), based on the self sacrifice of Karna, is also the most representative work of his.

The generation after the famous trio concentrated almost entirely on the lyric form. It is also important to note that thought and image of death dominated Malayalam romantic poetry more than it did in other literature of India. Elegy as a poetic form flourished with remarkable abundance in Malayalam. V.C. Balakrishna Panicker's *Oru Vilāpam* or Asan's *Prarodanam* and K.K. Raja (1893-1968)'s poem *Bāṣpāñjali* (Homage of Tears, 1931) written on the death of a friend are some of the important specimens of this genre. The elegy *Kaṇṇunirtullī* (1924, Tear drops) written on the death of his wife by Nalapattu Narayana Menon (1887-1954), a Tagorean, is one of the finest works in the language.

Two most conspicuous and dearly loved poets of this trend are Edappally poets, Raghavan Pillai (1908-36) and his friend Changampuzha Krishna Pillai (1911-47). Both, like candles burnt themselves out radiating light and heat. They, as one critic<sup>60</sup> reminds us, took 'romantic poetry to the zenith of its glory as well as to its darkest depths'. The observation of Ayappa Paniker, a fine poet of our times, about these two friends, the Shelley and Keats of Malayalam poetry, are worth quoting:

Edappally Raghavan Pillai . . . a martyr to his own fineness of spirit . . . had a rare strain of lyricism, which became exquisite when it expressed the pain born of unsuccessful love. His friend Changampuzha . . . distinguished himself very early in life as a master of melody. His pastoral elegy *Ramaṇan* (1936) dramatized the life, love and death of Raghavan Pillai and he shot to fame overnight.<sup>61</sup>

It is their passionate expression, inconsistent philosophy, youthful power and exuberance and political romanticism that make them so



significant. Their lives were cut short so tragically yet it seems that it was the most appropriate death that these poets longed for. The romantic phase of Malayalam poetry reached its zenith in them. A new phase began with G. Sankara Kurup, E. Govindan Nair and K.V. Krishna Warrior.

### *Changes in Marathi*

Marathi poetry began to take new turns around 1920 the year Tilak died, although no powerful poet emerged after the death of Keshavsut (d. 1905) comparable either with him or with the major contemporary poets in other languages. Around 1923 Madhav Julian (1894–1939) and six friends of his formed a group called *Ravikiran Mandali* with a view to creating a new poetry as well as a new group of readers. In between Keshavsut's death and the emergence of this new group there were B.R. Tambe (1874–1941) and Chandra Shekhar Gorhe (1871–1937) but their eminence was soon eclipsed by this group consisting of seven men and one woman: Manorambai Ranade (1896–1926), who died young leaving behind a small corpus of poems mostly about domestic experience. Among the men only three—Yashwant (1899–1985), Girish (Sankara Keshava Kanetkar 1893–1973) and Madhav Julian, were poets, others did not write any poetry. Unlike the *Chāyāvādī* or the *Sabuja* or the *navodaya* group this group did not have any well defined objectives. Deshpande and Rajadhyaksa write;

They were convinced that Govindagraj (full name Ram Ganesh Gadkari 1885–1919 whose popularity was phenomenal though only one work of his was published, that too posthumously) with his verbal and emotional extravagances was an undesirable influence on poetry; and they had serious misgivings about Keshavsut: his forceful attacks on social evils, on the one hand; and on the other, the mystic yearnings in him. They would be more pragmatic. A mild reformism suited them and it was not altogether inconsistent with the romanticization of the past then widely prevalent. The new ground they would break—and that not too boldly—was in the 'form'.<sup>62</sup>

Poetry of this group was competent but it never touched great height. So far as Marathi poetry is concerned it is a period of mediocrity. Its voice was that of conformism, of the middle class sense of security. Madhav Julian, the most talented—as well as the most controversial—tended to be too personal, his diction often heavily Persianized, though later he joined the movement of 'purification' of Marathi. Among his publications *Virahatarang* (1926), a poetic tale of unfulfilled love between a young widow and an idealistic young man, is a notable work.

The *Ravikiran Mandali* flourished beside the nationalist poetry of Savarkar and Govinda Tryambak Davekar (1874–1956). The most remarkable man of the group, Shridhar Nalkrishna Ranade (1892–1984), husband of Manorama, a scientist by profession and temper, did not write much. In fact he stopped writing soon after the untimely death of his wife. But at the age of eighty he surprisingly wrote a poem *Kalacyā Dadhetun* (From the Jaws of Death) on his experiences of the trauma during a serious



illness, which anticipates the modernists of the late fifties. *Ravikiran Mandali* was challenged by Anil (Atmaram Ravji Deshpande 1901–82) and Anant Kanekar (1905–80) whose works *Phulavata* (The Lighted Wick, 1931) and *Candrāta aṇi itar kavita* (The Moon Lit Night and other poems, 1933) respectively heralded a new era in Marathi poetry.

### *Changes in Gujarati*

Two trends, one intellectual and the other emotional, were represented in Gujarati poetry by two major poets, Balvantrai Kalyanrai Thakore (1869–1952) and Nanalal Dalpatram Kavi (1877–1946). Thakore extensively used the form of sonnet, experimented with blank verse, which he called *ageyapada*, and freed Gujarati from the domination of sentimentality. He is regarded, writes Suresh Dalal, 'as the chief architect of change, in attitude, form and medium that came over Gujarati literature after 1930'.<sup>63</sup> Another critic says, 'his poetry, and more than his poetry, his idea of poetry has moulded the taste and thoughts of many a poet of the generation immediately succeeding him'.<sup>64</sup> What was best in the poetic tradition and the critical school in the Dvivedi period in Hindi or the *Satyavadi* in Oriya or the *nīti* poetry in Nepali Thakore represented that in his person. His conception of poetry emphasized strength as opposed to softness and sentimentalism; the strength being derived from richness of content not from rhetoric. His emphasis was on thought (*vicār*) and he resisted the musicality that became the feature distinguishing him from Nanalal and Narasimharao (1859–1937). He is one of the poets who wrote extensively on poetry: his *Navin Kavita Vise Vyakhyaṇo* (1943), a collection of his lectures on 'New Poetry' is a sequel to his *Lyric* (1928) essays on poetry.

His first collection of poems *Bhankar*<sup>65</sup> was published in 1917 when he was forty-eight. He was admired as a scholar but his poems were never received warmly by the critics. It was only in the thirties that he was acknowledged as a major poet. 'His concrete imagery and compact form' observes a scholar, 'established him as the first imagist and the first formalist poet in Gujarati'.<sup>66</sup>

An extremely erudite and versatile man, Thakore initiated changes in Gujarati poetry between the two world wars. He almost revolutionized the poetic taste and appeared as a resisting force against the world of emotion and sentiment, tenderness and musicality, platonic love and mysticism that was Nanalal's. Nanalal, too, was a major poet, with wide range of expression and techniques. He was established much before Thakore, and although he did not show signs of any radical change after 1910 he matured in experience and perfected his art. *Katalank Kāvya* (1935, pt III), *Nānā Nānā Ras* (1928, pt II, 1937, pt III) and his celebrated poem on the Mahabharata war *Kurukṣetra* (1926–40) are his works during this period, all of which were received by the readers with deference. The change that came in Gujarati literature was mainly because of the advent of Gandhi.



The transition from the *Pandita Yug* to *Gandhi Yuga* is marked by a new awareness of the role of literature in society. The lives of both Thakore and Nanalal spanned into both the periods. Gujarati literature was not free from the romantic wave that swayed almost all the linguistic areas in the country but it was tempered by a new sensibility that Gandhi created. The feeling of vague melancholy, the agony of love, personal frustration—the characteristics of the romantic poetry can be found in Gujarati poetry as well but the prioritization of the larger concern for human suffering did not allow the sick romantic sensibility to dominate. By mid-thirties Gujarati, like other literatures, also witnessed the beginnings of a new period, that of the moderns. Umashankar Joshi (1911–88) and Sundaram, Tribhuvandas Lohar (b. 1908) published their first works *Kāvya Maṅgala* (1933) and *Gaṅgotrī* (1934) respectively. Both the works drew their inspiration from the varied traditions of Gujarati poetry, the religious and the humanistic, the socially motivated and the romantic as much they responded to Gandhian philosophy as well as to the emerging ‘modernity’. Meghani (1896–1947) often described as the people’s poet, looked for inspiration in the native traditions of Saurashtra, its language and folk lore, and wrote about the underdogs without being a Marxist, his ‘Birio Vālanarinu gīt’ (1931), a realistic portrayal of the bitter life of a woman who spends her life in rolling *biris*, is one of the memorable poems in Gujarati. Sundaram also responded to the new awareness of the working class. In the thirties he wrote several popular poems on the suffering of the people ‘koyā bhagatini kaḍi vani ane garibonān gīto’ (Plain Speaking and Songs of the Poor, 1933) and *Vasudhā* (1933), including the most well known ‘Tran Paḍośi’ (Three Neighbours)—a narrative poem.

### *Bharati and After*

Bharati made patriotism and nationalism a major component of Tamil poetry. His patriotic poetry created a space for the articulation of voices of protest against inequality of religion and sex and class. It is not only his love for the country but his voice of rebellion against tyranny and oppression that brought a change from the past traditions of the Tamil poetry. Yet he was deeply religious, had a strong mystical strain in his character, and made a synthesis of a strong subjectivity and the Indian philosophical thought. What makes him the most admired poet in the language is his capacity to combine the public poetry and a private voice. His lyricism is free from all romantic vagueness, he is always clear and controlled, firm and robust. But at the same time he is subtle and tender, he speaks in an intimate voice. The power of his ‘fiery’ poems with their flashing rhetoric and the profundity of his *Kuyil Paṭṭu* (1912) and *Kaṇṇan Paṭṭu* (1917) and *Pāñcālī Saṇṭham* (1912)—his major creations—show his range and sweep. He revolutionized the language of poetry<sup>67</sup> and brought a significant change

in the choice of themes. His death in 1921 denied him the opportunities of new experiments.

The vacuum created by his death was not filled for a long time. But the direction he had already given to Tamil poetry was followed by several talented poets. Among the noted poets who came after him were Desika Vinayakam Pillai (1876–1952), Namakkal Ramalingam Pillai (1888–1972) and Sudhananda Bharati (b. 1897) and Kambadasan (1916–69). They wrote competent poems, their spirit was patriotic, themes Indian heritage. The most important poet after Bharati is Bharatidasan (1891–1962), a great admirer of Bharati as his name indicates. Under the influence of Periyar E.V. Ramaswamy, however, he became an ardent champion of Tamil culture. S. Abdul Rahman writes,<sup>68</sup>

It is Bharatidasan's mission as a 'culture poet' to preserve the best of Tamil culture. His heroes and heroines would sacrifice even their love for the sake of Tamil. . . . The love of Tamil nationalism made him claim Ravana as his great ancestor. Bharati Dasan's forceful songs, written during the anti-Hindi agitation that shook Tamilnadu, contained such burning words as

If the mother-tongue gets hurt  
We will serve our fresh blood . . .  
The prison where they plan to keep us locked up  
Is a flower-garden where sings the cuckoo.

He also shares the revolutionary zeal of a Nazrul Islam or a Vallathol and won the admiration of the people for his crusade against all social evils, whether it is child marriage or treatment of the widow, caste-discrimination or religious hypocrisy. Like Bharati, he too hailed the October Revolution, he criticized economic exploitation and dreamt of a socialist state. Impulsive but lovable, loud but always spontaneous he is the most influential poet after Bharati. Some of his followers Suradha (b. 1921) and Vanidasan (1915–77) opposed the idea of Indian nationalism stubbornly, stood for anti-Aryanism, opposed Hindi and Sanskrit and glorified Tamil nationalism alone. But Kannadasan (1926–81), also a follower of Bharatidasan, finally parted with the Dravidian movement.<sup>69</sup>

#### *Identities: National and Islamic*

Before we talk about the 'modern' poetry in Tamil (*putukkavita*) let us take a bird's eye view of Urdu poetry which also exhibited a nationalistic and patriotic trend, most important representatives of which are Akbar Allahabadi (1846–1921) and Brij Narain Chakbast (1892–1926). Both of them are fine poets, both noted for their verbal skill, and both powerful exponents of the positive traditional values. Akbar was opposed to Westernization but his patriotism, as Ali Jawad Zaidi observes, was 'refreshingly modern and secular'.<sup>70</sup> One of the greatest admirers of Gandhi,



mainly because of his rootedness to the soil, Akbar satirized the educated class for their meanness and pretensions, love for comfort and false sense of achievements.

What shall I say of the great deeds of my  
friends performed?  
They passed B.A., got employed, retired on  
pension and died.<sup>71</sup>

Chakbast,<sup>72</sup> a Kashmiri Brahmin, who chose Urdu as his creative medium, was a poet of patriotism, a champion of Hindu-Muslim unity but rather strangely not much interested in Gandhi and his movement. He did not have the pungency of Akbar Allahabadi nor his indignation against the anglicized class but he could be invective and certainly had a fine sense of humour and could laugh at himself. The following epigram from the lawyer-poet is an example.

When the angel of death came in my dream  
My unhappy heart thought it was a client.<sup>73</sup>

Equally significant are the poets Josh Malihabadi (1894-1982), Akhtar Shirani (1900-48), Hafiz Jullundri (1900-83), Saghar Nizami (1905-84) who appeared on the literary scene in the late thirties introducing a new sensibility under the influence of English romantic poets, particularly Keats, and also of Rabindranath Tagore.

### *Iqbal*

Muhammad Iqbal cannot be identified either as a romantic or a traditional classicist. He had a patriotic-nationalistic phase in his career which came to end by the first decade of this century.<sup>74</sup> Then there was a lull till the publication of his first collection of Urdu poems *Bāng-i-Darā* (1924). It was the time when the Muslim community was facing a new political crisis. Most of the young intellectuals, particularly those with foreign education, joined the national movement. Maulana Md. Ali (1878-1928), a graduate from Oxford, editor of the English Weekly *Comrade* (1911, Calcutta) and the anti-British Urdu magazine *Hamdard*, and his brother Saikat Ali, protagonist of Khilafat, the President of Congress in 1923 are the most noted examples. Iqbal did not join the non-cooperation movement or the Khilafat. A remarkable poet, using two languages for his poetic and ideological pursuits, he lived an intense life, apparently not very eventful though, involving love and frustration, concerns for his own community and also for the humanity at large.

Despite his acquaintance with Western poetry Iqbal never felt any affinity with any European poet, except Goethe, though he was fascinated by the philosophy of Nietzsche or Henry Bergson. He drew his sustenance from the Persian Sufi poet, Rumi but not Hafiz. Repulsed by the menacing

form of European nationalism, he rejected nationalism, like his contemporary Tagore but he advocated Pan-Islam as the panacea. His two important poems *Shikwah* (1909) and *Jawab-e-Shikwah* (1912) were born out of his anguish and anxiety for the suffering of the Moslems. It was this anxiety that prompted him to use Persian to communicate with a wider Muslim world. 'To the student of psychology', writes Sadiq, 'this switch over to Persian is symptomatic of an unconsciously waning interest in India and things Indian, and a growing absorption in Islam. He must have come to feel that Persian was somehow nearer to the heart of Islam than Urdu.'<sup>75</sup>

Iqbal came back to Urdu again at the end of his career, with *Bāl-e-Jibril* (1935, The Wing of Gabriel) and *Zarb-e-Kalim* (1936, The Stroke of the Moses), about which a critic observes, 'the former is his best vein and contains some of his best poetry, in the latter he has written himself out and has nothing fresh to say'.<sup>76</sup>

The poems in *Bang-i-dara*, written over a span of twenty years, ranging from simple, sensitive and natural description to intimate personal thoughts secured his permanent position in the history of Urdu literature. When he returned to Urdu, not only had he already become an active member of the Muslim League and the most eloquent spokesman of the Indian Muslims but had constructed his doctrine of *Khudi* which he clearly enunciated in his Persian work *Asrār-i-Khudi* (1915) and also in the lectures on Islamic Thought delivered in English in 1928. *Bāl-e-Jibril* reflects some of the ideas of Suhrawardi Maqtul (d. 1191) that everything was brought into existence by the sound of the wing of Gabriel and the second work alludes to the miracles of the leader who produced water from the rock and divided the sea for the rescue of his people. *Bāl-e-Jibril* contains Iqbal's lovely poem on the mosque of Cordova and the powerful work on the dialogue between Satan and the archangel<sup>77</sup> and also the poem 'Lenin in the Divine Presence'. In fact one notices a continuous tension in Iqbal's poetry between his essential mystic-romantic character and a self-imposed role of a politico-philosophical leader. This made his poetry quite often so much message-oriented that Faruqi writes<sup>78</sup>

He adopted the voice of a prophet, a solver of riddles, one who lays down the laws and rules for all things. Actually he was a soul in distress, as most modern poets have been. Sacrificing poetry and his own self to politics (in the most general sense), Iqbal became the victim of his own conscious mind.

Yet Iqbal is undoubtedly the greatest figure that Urdu had produced, second only to Ghalib. All traditions preceding Ghalib culminated in his poetry. Ghalib did not change the course of poetic history, but Iqbal attempted to do that and succeeded to a great extent. Ali Jawad Zaidi observes,



Earlier also a poet has towered over his contemporaries but it was seldom given to him to dare a basic change that would alter the entire course of poetic history. Iqbal has the vision, distinctive imagination and faith to attempt and succeed. The favourite form of *ghazal* now recedes into the background and poetry is forced to open itself out to themes and ideas rarely touched by others before, and a sensibility unknown earlier. The *nazm* raised its head high after Azad and Hali by adding to the weight of matter but it neglected the poetic element. In Iqbal the thought content becomes more homogeneous and penetrating and is creatively executed.<sup>79</sup>

Iqbal appropriated various traditions of Urdu poetry with skill but what makes him so unique in Urdu is the ingenuity with which he created poetry out of his philosophical concept of self. 'Iqbal judges', writes Sadiq,

All religious philosophies, institutions which stimulate effort, uphold and strengthen life, and brace one for action are good; those which lead to inertia, and thereby weaken Personality, are evil. This urge that makes for the expansion or growth of Personality he called *Ishq* or love and comes very close to Bergson's *Elan Vital*.<sup>80</sup>

A philosophy such as this would naturally reject morbid subjectivity and the rhetoric of erotic traditions. Compared to Ghalib whose verses Iqbal admitted indicate 'how high the bird of imagination can soar', Iqbal's bird of imagination is less ethereal and more earth-ward. Schimmel points out falcon, the hunting bird, is a more favourite symbol of his than the traditional nightingale.<sup>81</sup> He prefers the moral fervour of Rumi to the raptures of Hafiz and rejects Platonic mysticism. His total silence about Tagore, one may conjecture, is his rejection of the erotic mysticism of *Gitanjali*.<sup>82</sup> Rastogi very strongly suggests that *Israr-i-Khudi* could be provoked by Tagore's *Gitanjali*: it being a scathing criticism of Sufi mysticism which is not far from *Gitanjali*'s. Some critics distinguish between the negative mysticism (*manfi tasawwuf*) and positive mysticism (*isbati tasawwuf*) as did Qazi Abdul Hamid. Tagorean mysticism with its love symbolism so akin to the Sufi poetry that it could easily be a target of attack from the believers of any sectarian church. Quite often, however, Iqbal also reminds Tagore of *Balākā*, a work that celebrated constant motion and speed as the true spirit of life. Iqbal has two roles to play, he is the poet of Islam, robust and prophetic; but also a victim of narrow vision. He is also a poet of humanism, as claimed by his admirers, who created a new awareness of immensity of space in his poems. Fortunately there are moments in his life when he ceases to be either a champion of nationalism or a priest of Pan-Islamism but appears in full glory of a poet, authentic, and intense as the following lines testify

Beyond the stars there are still other worlds  
There are other fields to test man's indomitable spirit  
Not devoid of life are the open spaces of heaven  
There are hundreds of other caravans in them as well.<sup>83</sup>



## III THE RISE OF THE AVANT-GARDE

*Tagore Challenged*

Around 1930 a group of poets including Buddhadev Basu (1908–74), Premendra Mitra (1904–88) and Achintya Kumar Sengupta (1903–76) all associated with the literary journal *Kallol* (1923), attracted serious critical attention. They were conspicuous by their defiance of Tagore, though none of them was quite successful in establishing their separate identity. It was not that they were ideologically opposed to Tagore, except that none of them had shared his optimism and faith in God. In fact all of them were diehard Tagorite, deeply steeped in Tagorean lyricism, yet they found the world of Tagore was too ordered and stable, too beautiful and sober to be real. They looked to England for new inspiration and found T.S. Eliot to be closer to their sensibilities. The group associated with *Kallol* as well as several writers not belonging to group were trying to create an alternative to Tagorean tradition. They did not question Tagore's place in the history of Bengali poetry but challenged his authority and relevance at that particular juncture of history. The emergence of Sarat Chandra, and of Nazrul Islam, had already established literary traditions significantly different from Tagore. The avant-garde group belonging to *Kallol* appropriated both Nazrul and Sarat Chandra—although they were later critical of both, of the former for his flamboyance and of the latter for his sentimentalism. They started a new movement what came to be known as *Ādhunik* (modern) as opposed to *Rabindra Yug* (The era of Tagore). The *ādhunik* literature, of which *ādhunik* poetry was a part, was conspicuous by its adventurous spirit, questioning the canons of art and morality and an irreverence to things considered sacred. They found support from Freudian concepts and the literature that drew inspiration from them. They forced a debate on the literary community to which Tagore was obliged to join. Tagore questioned the basic premises of the claims of 'modernity', which he dismissed as pretentious and aping of the West. He said, 'There is one danger for our writers. When we are exposed to a particular mood of Western literature we become too much overwhelmed'.<sup>84</sup> It is also partly because of this Western impact the young writers also thought the uninhibited projection of sex was also a necessary condition of modernity. It was around this time Tagore wrote his novel *Śeṣer Kabitā* (1929), written in a playful mocking tone—which did not spare himself—and style, so challenging that the 'moderns' were completely overboard by its brilliance. The hero is Amit Ray, an Oxford-returned young barrister whose father had enough money 'to ensure the moral ruin of three successive generations'. Not only is he a formidable critic of Tagore but also is the advocate of a new school of anti-Tagorean poetry. The narrator presents a hilarious debate on the poetry of Rabindranath initiated by a 'harmless representative of the old



order', a professor, who tried to prove hopelessly that 'Tagore's poetry was poetry' to a hostile audience, and to the chairman Amit Ray. Amit Ray said:

The strongest objection against Rabindranath Tagore is that this gentleman, imitating old Wordsworth, insists most perversely on continuing. Many a time the messenger of Death has called to switch off the light, but even as the old man rises from his throne, he still clings to its arms. If he does not quit of his own accord, it becomes our duty to quit his court in a body. . . .

My second contention against Rabindranath Tagore is that his literary creations are rounded or wave-like, like his handwritings, reminding one of roses and moons and female faces. Primitive, so to copy Nature's hand. From the new dictator we expect creations straight and sharp like thorns, like arrows, like spearheads. Not like flowers, but like a flash of lightning, like the pain of neuralgia—angular and piercing like a Gothic Church, not rounded like a temple porch. Even if they looked like a jute-mill or government secretariat, I wouldn't mind. . . . Down with the witchery of rhythmic fetters. . . .<sup>85</sup>

And finally Amit began to read a poem by an unknown poet challenging Tagore

I am the Unfamiliar  
I burst upon the respectable rabble  
Like fate's ribald laughter.<sup>86</sup>

The departure from the 'canonical' Tagore was possible because of Tagore himself, who took the wind out of the sails of the avant-garde by leading the movement himself. The last ten years of his life Tagore wrote a new poetry distinctly different from his earlier writings, marked by an asceticism of style and rhythm. The most conspicuous innovation was *gadya-kavitā* (prose-poems, a kind of free-verse which drew inspiration from the Upanishadic prose as well as from Whitman, but also interestingly from his own English renderings of the *Gitanjali* poems), that appeared in his book *Punaśca* (1932).

#### *Free Verse and Modern Poetry*

Tagore's experiments with prose-poem began in *Lipikā* (1919). But that remained unnoticed partly because of his own uncertainty about the nature of those prosodical exercises. In between the publication of *Lipikā* and *Punaśca*, two writers, Abanindranath Thakur (also a master of Bengali prose, noted for children stories and some remarkable prose fantasies), and Premendra Mitra (one of the avant-garde poets and short story writers), as Buddhadeva Basu says, 'played with this form'.<sup>87</sup>

The *gadya-kavitā* or the 'prose-poems' brought a revolution in Bengali poetry. In fact the new poetry or modern poetry in many languages coincided with the emergence of 'free-verse'. So far Bengali is concerned *gadya-kavitā* provided the nearest approximation to 'free verse' or *vers libre*. It was Subramania Bharati who introduced free-verse in Tamil in the second

decade of the century. He took his model from Whitman as well as from Tagore.<sup>88</sup> His poems were known as *Vacane kavita* ('Vacana' poems or prose-poems) as distinct from *marabu kavita* (traditional poetry). In the thirties Na. Pichamoorthy gave this form greater stability and for the general reader the new poetry (*putukkavita*) was almost synonymous with the free verse.

In Telugu also one notices that new poets, opposing the Romantics, the 'bhāva' poets, challenged the traditional prosody among other things. T. Pattabhiram Reddi, who called himself 'ahambhāva kavi' declared

With my hard stick of prose-poems  
I shall break the backs of the metrical poetry.<sup>89</sup>

Sri Sri ridiculed the prosodical rules as a kind of 'security arrangement' and called the young poets to abandon the 'burial ground' of dictionaries and 'the shackles of grammar' and 'the serpent embrace of prosody'. The generation of Telugu poets who initiated radical changes in poetry dominated by the *bhāva-kavis*, almost invariably rejected the traditional prosody and also the traditional rhetoric. After Pattabhi it was D. Balagadadhara Tilak (1922–66) who experimented with prose-poems. He was followed by B. Ramdas (b. 1923), K. Anjaneyulu (1922–82) and Elchuri Subramangan (b. 1920). Some critics suggest that the progressive poetry as opposed to *Bhāva Kavita* originated with Sishtla Umamaheshvara Rao (b. 1898) who died at a very young age. He was one of the firsts to challenge the traditional metrical rules with a vehemence. He called his poetry *Prahlāda Kavita*, the metaphor reminds the young hero in Bhagavata who asserted his own conviction against his tyrant-father.

The translation of *Gitanjali* in beautiful prose by Chalam, the radical novelist, also contributed indirectly to the growth of the free-verse movement in Telugu. Kundurti Anjaneyulu claimed that free verse was the only form appropriate to modern poetry. In Urdu, too, *verse libre* became fashionable with the emergence of the progressive poets as well as the Halaqah group, which, as Zaidi points out, 'revived free and blank verse', first tried around 1910 by the Dilgudaz School.<sup>90</sup> Among the progressive poets in Urdu Ali Sardar Jafri is one of the competent experimentators of the *vers libre*. His fine poem *Avadh Kī Khak-e-Hasin* (The Beautiful Land of Avadh) included in *Patthar Kī Divār* (The Stone Wall) reminiscent of Kalidasa's *Meghadūtā*, modelled on Whitman is admired for its 'exquisitely graceful' movement.<sup>91</sup>

In Assamese the movement for a modern poetry that began after the Second World War also claimed the appropriateness of free verse for the changing sensibility. 'To the poets of the time', writes Mahendra Bora, '... poetry came to mean a marriage of left politics with free verse of muscular rhythm. To the young men of the late forties, who threw off all chains of conventionalism class struggle and libido became more mean-



ingful than love and mysticism as perennial sources of poetic inspiration'.<sup>92</sup> Gopal Prasad Rimal, the Nepali poet, revolted against the Sanskrit metre as well as traditional themes. Nepali critics find similarities between him and Whitman. Experimentations with 'free verse' in Marathi began before the thirties, though the movement grew into a force later. The term *mukta chanda* was used for the first time by Anil (A.R. Deshpande). There were other writers too, all of whom were looking for new metrical patterns. Rege called his compositions *Sahaja Kāvya*, Vyankatesh Vakil described his poems *Beband Kāvya* and Shrishalindatta Shidore named his poems *Chandovihin kāvya*, metreless poem. The inspiration came initially from the Bengali poet Michael Madhusudan Datta, and then poets looked to Milton for the model of blank verse. V.D. Savarkar also tried to create a new metre on the model of Milton, which is known as *Vaināyak* after his name. There was a debate in Marathi between the exponents of different verse structures and Anil who declared that 'new metre is the indication of the new age'. In fact the 'metreless' poetry is in some way the symbolic manifestation of the anxiety of the period. What Amit Ray expressed with anger against Tagore was echoed by the new generation against the traditions and all forms of canonization. The free-verse is not simply a technical evolution from one kind of metrical system to another, or a mechanical journey of poetry towards prose, but a new instrument evolved out of the emotional requirement of a particular time and particular generation. Umashankar Joshi articulated the anxiety of his generation in a memorable poem: *Chinnabhinna Chum* (1956)

I am fragmented—fallen apart—  
 Like rhythm striving to throb in a poem without metre  
 Like a pattern trying to emerge upon man's life-canvas  
 Like bread crumbs in several homes, not yet placed in a beggar's bowl.<sup>93</sup>

### *Attitude to Language and Life*

It is not, however, only the repudiation of the traditional metres, or the employment of verse-libre that is the only indicator of change. It was an attitude to life and language. This attitude—which has a remarkable commonality—appeared in different languages at different time but the period roughly extends from 1930 to 1950 by which time every language created an identifiable corpus of 'modern' poetry which aspired the conditions of 'modern' poetry created by Eliot and Pound.

The changes were manifested not only in free verse only but within the traditional metrical structures also. There was a deliberate unevenness, interpolation of prosaic elements as resistant to the approved notions of the 'poetic'. It changed the rhythmic patterns; but it also changed the total linguistic texture of the poetry, causing violence in the accepted grammatical rules and syntactical patterns. Modern poetry in most of the languages was criticized by a group of readers for its obscurity, which was a valid



criticism to a great extent. The violation of the syntactic rules was certainly a legitimate exercise of the poets searching for a new poetic idiom but such disruption in structures also created problems for the readers.

#### IV A SEARCH FOR MODERNITY

##### *Pragati and Prayog*

The impact of Marxism and progressive ideas have been also to some extent, responsible for the growth of a 'modern' poetry. In Hindi, *Chāyāvād* was challenged by a progressive school that called itself *pragativād*, and later by *prayogvād* that aspired to replace them both. It would have been an easy task for the literary historian had such a linear growth from *Chāyāvād* to *pragativād* and from *pragativād* to *prayogvād* found endorsement in all literatures. But Marxian impact which is the main indicator of *pragativād* was never very wide-spread. Quite often it was appropriated by the 'romantics', and the 'progressives' tended to collaborate with the 'experimentalists' or the *prayogavādīs*. None of the modern Bengali poets, for example, Premendra Mitra (1904–88), Jibanananda Das, Sudhindranath Datta (1901–60), Buddhadev Basu (1908–74) or Amiya Chakravarti (1901–85)—can be called *pragativādī*, though all of were different from Tagore and from the dominant Bengali poetic tradition in varying degrees. Bishnu De who was a Marxist and one of the leading 'progressive' poets had greater affinity with Jibanananda or Sudhindranath though they were ideologically pole's apart.

##### *Modern Bengali Poetry*

The new movement initiated by the Kallol poets, Premendra Mitra, Achintya Sengupta and Buddhadev Basu, the most versatile writer after Tagore, was sustained not only by *Kallol*, but by *Paricay* (1931) edited by Sudhindranath Datta whose first book *Tanvī* (1930) was dedicated to Tagore; and *Kabitā* (1935) the most influential and long-lived poetry magazine edited by Buddhadev Basu which accommodated poets of different moods, temperaments and ideologies. Bengali modern poetry, then, was not identified either in terms of Marxian influence or in terms of response to modern European poetry alone. It was a heterogenous entity consisting of many voices and moods quite often radically different from one another, and yet it shared an anxiety common to all of them—an anxiety caused by the changing value system: the slow but sure crumbling down of the stable universe of our ancestors, an increasing sense of insecurity, and suspicion in the existence of a moral order. At times this poetry was an intensely private one, and at times it emerged out of a collective urge to understand the forces of history shaping human destiny. Jibanananda Das, the greatest Bengali poet after Tagore, started as one of 'loneliest' poets, sensuous and soft, hazy and obscure, weird and morosed. This grey and pale world of



his, is so different from the light and laughter of Tagore or the robust and clear strains of Sudhindranath, or from the irony and wit of Bishnu De. Yet all of them, including Tagore, are makers of the modern Bengali poetry. In the last ten years of his life Tagore continued to be as active and prolific as ever, creating surprise as much to his admirers as to his detractors, with each publications. *Punaśca*, was followed by number of books, most notable being *Śeṣsaptak* (1935, *The Last Octave*), a collection of prose poems; *Prāntik* (1938, *The Border Land*), terse metrical verses emerging out of experiences in the sub-conscious, *Rogśayyāy* (1940, *On the Sick Bed*) containing verses denuded of all rhetoric, aspiring the conditions of *mantra*, pearl like hard and radiant, and *Śeṣlekhā* (1941, *The Last Writings*).

Jibanananda developed his unique style very early: in fact from his second work *Dhusar Pāṇḍulipi* (1936, *The Grey Manuscript*), he became conspicuous by his manipulation of the Bengali syntax and extremely original metaphors. His *Banalatā Sen* (1942, enlarged ed. 1952) includes his most famous and an intensely romantic poem, almost a flawless piece of verbal architecture, rich in colour and odour, and throbbing with the anguish and melancholy and ultimate hope of man. The metaphor of the 'birds-nest eyes' seen through darkness, 'as mariners, lost in far seas glimpse the dim greenness of cinnamon islands' became the most celebrated poetic conceit of modern Bengali, as his simile 'a stillness like the neck of the camel' became the most daring and the weird. 'He is important because he has brought', wrote Buddhadeva Bose, 'a new note to our poetry, a new tone of feeling, and has tuned our ears to a subtle melody drawn from apparently conventional patterns of verse. . . .'<sup>94</sup> More important feature of Jibanananda, however, is a slow evolution from a self-centred melancholia to a deeply felt experience of life

We know, do we not,  
That neither love nor the heart of woman  
Or the touch of child, the warmth of home  
Suffice unto man; that beyond all glory  
And achievement, there lies in our blood  
That which drains us of all  
Empties us from within.<sup>95</sup>

The partition of the country and the communal riots, the quick erosion of human values made him more and more aware of human history, futility of all its achievements and the agony of existence. His poetry records the long and turbulent journey of man, his search for a nobler life. Always soft and subdued Jibanananda's poems are like intimate dialogues between a wounded man and his fellowmen. His influence on the younger generation was tremendous.

Sudhindranath Datta, a poet with a pedantic and ornamental diction also evolved an idiom of his own. His *Orchestra* (1935), as Amiya Dev points



out, contains 'some of the most memorable love-poems of his generation, love was necessarily intense here—but also necessarily impermanent'.<sup>96</sup> *Samvarta* (1953, Storm Clouds) born out of the frustrations of the post-war world, contains one of his most admired poems, *Yayāti*, a perceptive and intellectual response to the existential problems of the modern man. His last work *Dāśamī* appeared in 1956 four years before his death.

The other influential poet is Bishnu De, distinguished for his wit, irony and urbanity. He produced a new poetry, fluent and forceful, riddled with wide-ranging metaphors and allusions. If Jibanananda is conspicuous by a fractured syntax and Suddhindra by pedantry, Bishnu De created a new poetic idiom rich in inter-textuality. He appeared in the Bengali literary scene in 1933 with his book *Urbasī o Artemis* which was followed by *Pūrbalekhā* (1941) containing the famous piece *Padadhvani* (foot-falls) based on the episode of Arjuna's failure to protect the women in the 'Muśalparva' in the *Mahābhārat* and 'Janmāṣṭami', allegorizing the birth of Krishna, the saviour.

Despite his keen interest in the contemporary modernist movements in England, particularly his fascination with Eliot—he published his translations of Eliot in 1953 in a book form—De enlarged the geography of Bengali poetry by incorporating the experiences of people's movement and creating a sharp contrast with the narrowness of the world of subjectivity. From *Sandvipar Car* (1947, The Sandip Island) onwards arising out of the poet's enlargement of consciousness, Bishnu De created a new political poetry. It was a poetry of commitment which was enriched by Samar Sen (1916–88) noted for his sarcasm and cynicism; Subhash Mukhopadhyay, who distinguished himself by his crisp diction and metrical prowess and Sukanta Bhattacharya, the most popular poet after Nazrul Islam, admired for his simplicity and boldness of expression. Even among the Marxist poets one sees differences of voices and attitudes, ranging from pessimism to faith.

### *Modern Poetry: Manifesto*

The most significant poet of the period is Buddhadev Basu, who can be described as the ablest champion of modern poetry. He brought all the forces of modernism, howsoever disparate and contradictory, within one fold. He edited *Kabitā*, the most influential journal of poetry, for twenty-five years.

Buddhadev was a prolific writer: his first major work *Bandir Bandanā* (1930, Homage of the Prisoner), became a target of attack for its uninhibited sexual passion. His other major works *Kaṅkābatī* (1937), *Damayantī* (1943) and *Draupadīr Śāḍī* (1948)—all of them contain lyrics of passionate love, the genre in which he excels. Buddhadev appended a manifesto of modern poetry to *Damayantī*—which he later withdrew. It may be mentioned here that such statements of a credo for a new poetry was a wide



spread phenomenon of that time. It began in the nineteenth century with Narmad and Rangalal Bandyopadhyay, and almost at every phase of change poets themselves had articulated their positions either in the prefaces to new works or in critical essays defending the new turns in the history of poetry. In this century too, almost all important poets and novelists and dramatists felt obliged to state their ideology or motivations from time to time which kept the debate of modernity alive throughout the century. Rayaprolu Subba Rao prepared a 'manifesto' in defence of his *Tṛṇakaṅkanam* or to be more precise the kind of poetry introduced by him. 'The love in a lyric does not necessarily result in conjugal bliss as in our kavyas'—wrote Subba Rao when he modelled *Tṛṇakaṅkanam* on the English Romantic poetry. He gave a new content to this alien form which he appropriated within Telugu literary tradition. 'The love can mature', he wrote, 'in purely emotional friendship, opposed to sexual relationship. I have called this *amalina śṛṅgāra* (pure love).'<sup>97</sup> Equally important in the history of modern Indian poetry is the long preface to *Pallav* (1926) by Sumitranandan Pant defending the tenets of *Chāyāvād*. Similarly the manifesto prepared by the Progressive Writers Association and the presidential address delivered by Premchand outlining the aims and objectives of literature provided the basic framework within which the 'progressive literature' flourished.

The response to the PWA was quick, warm and widespread. An association named *Jivat Sāhityam* came into existence at Trichur in 1937. The Malayalam writers had an association called *Purogamana Sāhityam*. In 1943, a branch of PWA was established in Karnataka under the leadership of A.N. Krishna Rao.<sup>98</sup> By this time the *Chāyāvādī* poetry had declined<sup>99</sup> and both *pragativād* and *prayogvād* had come into force. Quite often the trends overlapped and interacted but from this period onward writers remained divided into two camps: Marxian-socialistic and liberal humanistic. Kedarnath Agrawal (b. 1911), Rangeya Raghav (1923–62), Shivmangal 'Suman' (b. 1916), Ram Vilas Sharma (b. 1912), Bharat Bhushan Agarwal (1919–75) and Nagarjun (b. 1911), are undisputedly the most powerful, noted poets of the progressive group. Their poetry though admired for their conviction and eloquence has been criticized for their narrow doctrinaire approach. Several poets who started as *pragativadi* finally parted company and joined *prayogvād*.<sup>100</sup> It was not a formalist movement in the narrow sense of the term: it emerged mainly as a reaction against the doctrinaire approach of the progressive school and the pseudo-realistic and fanatical writings it encouraged. The concept of Prayog includes 'a profound ethical concern, the quest for new values and searching examination of the basic sanctions or sources of value' as spelt out in the preface to *Tār Saptak* (1943) a collection of poems under the editorship of S.H. Vatsyayan, 'Ajneya' (1911–87) who emerged after the Independence as the tallest figure in Hindi literature. Initially *prayogvād* had derogatory association and the members associated with the new movement preferred to call it



*Nayi Kavita*. Gajanan Muktibodh (1917–64), Samsheer Bahadur Singh (1911–93), Bhavani Prasad Mishra (1913–85), Girija Kumar Mathur (1919–94) along with Ajneya were in the front rank of this movement. Each of them with a distinct voice and vision enriched the new movement.

### 'Progressive' Poetry

The third and the fourth decades of the century, can be called as the period of transition as well as fermentation. In Bengali it was the period that challenged the supremacy of Tagore and introduced a new poetry strongly influenced by the English modern poets. In Hindi the *Chāyāvād* had its finest hour and also faced the challenge of progressive poetry and the modernist poetry. The thirties saw the continuation of the romantic trend in Malayalam poetry but also the growth of a new socially conscious poetry. G. Sankara Kurup, Balamani Amma, Edapalli poets and E. Govindan Nair took romantic poetry to its dizzy height. This romanticism was so broad and close to the native perceptions of life that the poets remained rooted to the indigenous traditions of poetry and never appeared strange and alien. Many of these poets wrote on socialist themes, without professing Marxism. Sankara Kurup, greatly influenced by Vallathol and Rabindranath, wrote a dramatic poem, 'Iruṭṭinummunpu' (1935, Before darkness), which is a strong protest against Fascism in general and the Italian attack on Abyssinia in particular. His lyric *Nāle* (1936, Tomorrow) shows his warm response to socialism, though he cannot be called a 'progressive' poet in the narrow sense of the term. In Oriya, the *Sabuja* group came to existence in the thirties and within a short span of five or six years the Oriya poets also responded to the demands of the progressive poetry. Ananta Pattanayak (1910–88) and Sacchidananda Raut Ray (b. 1916) struck the new note. Ananta was influenced by Gandhian idealism in his early years but slowly he was drawn to the Marxian fold. He established *Nabayuga Sāhitya Parisad* (A Literary Society of the New Age) in 1935. The song with which the society was inaugurated is the typical example of the temperament of the age.

Awake, the youth of the new age  
Awake, and break your fetters  
Pour your heart's blood  
And spread fire in million's live.<sup>101</sup>

Enthusiasm and optimism are the two major features that distinguish the Marxist poetry that kept itself free from the pessimism and cynicism of the 'moderns'. Ananta declares in his poem, 'Oh, My Unfortunate Country' (1936), 'The Revolution Knocks at the Door'. Sachidananda Raut Ray another important poet influenced by the leftist ideology was deeply involved with peasant movements and was imprisoned twice. His romantic temperament found adequate expression within the Marxist framework. In



the late thirties he wrote poems like *Śramika Kabi* (The Labourer poet), *Sarbahārā* (The Proletariat). The following lines from *Biplaber Janmadine* (November 1939) written in remembrance of the October Revolution are indications of the kind of poetry Marxists wrote:

Bring your Red Army  
Fly your blood banner.<sup>102</sup>

Sri Sri, heralded a new era in Telugu so far as the progressive poetry is concerned. His first collection, *Prabhāva* (1928), shows the influence of *bhāva kavita* which he soon discarded. Both Nazrul Islam and Harindranath Chattopadhyay made a deep impact upon him and he translated them both. His work *Jaya bhēri* (1933, The Victory Band) reflects his deep involvement with the national movement as well as his hope for the revolution of the proletariat. He showed an uncanny power for creating metaphor: and similes; his image of the moon as a 'legless solitary camel in the desert of the sky' in the poem *Oka ratri* is as famous and original as the images of Jibanananda Das. It also shows how the progressive and the modernist, the *pragati* and the *prayog*, had coalesced in Sri Sri's poem. *Jaya bhēri* has been called by critics as the 'triumph of modernism over the traditional and the romantic'. Sri Sri's greatness comes from his openness and receptivity without surrendering his conviction. He responded to his Indian contemporaries as well as to the symbolists—he was a serious student of Baudelaire and Poe. Sri Sri extended the horizon of the 'poetic' by making everything, howsoever mundane and 'prosaic', the subject of poetry. In one of his poems he declares 'there is nothing unfit for poetry'.

His magnum opus *Mahāprasthānam* (1930)<sup>103</sup> like *Kāmāyanī* and *Savitri* although radically different in temperament and tone, visualises a new world free from exploitation. He secularized the religious symbols and politicized the erotic ones and wrote with a Marxist conviction. In his poem *pratijñā* (Vow) he in reverence to the Marxist doctrine of labour as the source of all wealth declares 'I dedicate the new poetry that is moving inside my heart to the welfare of the working people and to the well-being of the peasants'. He ridicules the concept of *Karma* and dismisses the theory of *māyā* as the metaphysics of the bourgeois. An extremely popular work *Mahāprasthānam* was published with a foreword by his friend, the radical Chalam, and ran into sixteenth editions till 1981. He gave a clarion call to the oppressed and projected the hope of a classless society. That the poem *Mahāprasthānam* was written on 12 April 1934 indicates that the progressive poetry emerged, not because of, but in spite of the Progressive Writers Association.

The Progressive stream of poetry in Tamil, on the other hand, started quite late. The PWA of Tamilnadu was established in 1948, but only after the formation of the Academy of Arts and Literature in 1954 by the Communists Writers of Tamilnadu that progressive literature gained



momentum. The progressive trend in Urdu, on the other hand, became pronounced soon after 1936. The romantic articulation against social injustice and forces of tyranny was powerfully expressed both by Iqbal and Josh Malihabadi (1898–1982). Josh<sup>104</sup> was inspired by freedom movement and his personal experience of despotism. He was banished by the Nizam for his political views. In 1956 he migrated to Pakistan, a decision which he regretted later. Although started with *Rūh-e-Adab* (1921), a work in the line of the traditional Urdu poetry, Josh broke away from the conventions and by the end of the thirties acquired a distinct voice of his own. His fiery rhetoric such *Sikast-e-Zindan Kā Khwab* (The Dream of Prison Break) and *East India Company Ke Farzandon se Khitab* (Address to the Sons of East India Company) are evidences of his spiritual kinship with Kazi Nazrul Islam. But the 'progressive' political poetry inspired by Marxian ideology emerged as a separate trend in the late thirties and early forties. The movement was sustained by several powerful writers all of whom responded to the Marxian ideology in some form or other. There was Hasrat Mohani (1875–1951), known as the Prince of *Ghazal* writers, who was an Marxist but his poetry did not derive inspiration from the Progressive Writers Association. He, however, dreamt, to use the words of Schimmel, 'as many of his counterparts did, of Islamic socialism'.<sup>105</sup> According to Sadiq, his ghazal is erotic, lacks in variety, but to him goes the credit 'of having first broken away from the excessive artificiality of the Lucknow poets of his day'.<sup>106</sup> Among the writers directly related with the PWA and committed to 'Progressive writings', were Asrar-ul-Haq Majaz (1911–55); Makhdum Mohiuddin (1908–69), a member of the Communist Party, who actively participated in the Telengana movement and was sentenced to imprisonment; Ali Sardar Jafri (b. 1912), also actively involved in politics, Jan Nishar Akhtar (1914–79), a gifted poet firmly committed to progressive dogmas and of course, the greatest of all, Faiz Ahmad Faiz.<sup>107</sup>

A teacher of English in a college at Amritsar Faiz responded to Marxism quite early in his life and by the end of the fifth decade, he came to be known as one of the promising poets of the 'progressive' groups. His early poems, collected in *Naqsh-e-Faryadi* (1941, Images of Remonstrance), his first work are competent verses but reminiscent of the conventions of Urdu love poetry and the melancholia which abounds the Indian romantic poetry in its early phases. The imagery and expressions such as the 'bright mirror furnished with hot tears', 'autumnal longing pants for spring'. 'The Waterfall of Silence', 'Life, a nothing; but this night/what the gods are, we can be', 'Though no mournful notes tonight', 'Someone has come at last, sad heart!—No, no-one is there' etc.<sup>108</sup> are too frequent in his early poems. He matured with the changing time, and responded to the newly emerging poetic canons and political ideology that shaped his life. But he remained a romantic and essentially a lyrical poet. 'He accepted and assimilated', observes Narang, 'much that was in the tradition, and used the classical



conventions and imagery with such depths and ingenuity that his poetry reflects at once the heritage of the past and the quest, suffering and restlessness of the present.<sup>109</sup> The imagery of Urdu love poetry have their distinct traditional sources, which have been used uninterruptedly by writers of varying powers. The poetic language in Urdu more than in any other Indian language, is 'artificial' or 'artful'; and more close to an aristocratic or feudal tradition. This partly explains the relative absence of nature in Urdu poetry as well as in the poetry of Faiz, contrasting the simple and naturalistic world of the Indian folk poetry and also the new poetry that emerged in various Indian languages under the influence of English nature poetry in particular. Sadiq thinks that Faiz was 'born to sing of love and beauty in a sentimental Petrarchan vein' but instead of sticking to his instinct he chose the 'field more robust and manly' and he failed. 'As a thinker and a socialist propagandist', Sadiq continues, 'he wants to give the impression of mankind caught in the toils of a vicious political system, destroying all that is worth preserving, and of a widespread smouldering discontent about to burst forth into universal rebellion against the oppressors. But the impression we get is of inviting arms, of bodies tense with love-longings, of rosy lips and gleaming hands.'<sup>110</sup> Gopi Chand Narang, however, argues that Faiz imbued with the spirit of the age, invested in the age old love-symbolism a political meaning: *ashiq* (lover) becomes the revolutionary, *mahoob* (beloved) the country or the people, and *raqib* (the rival) the colonialism or imperialism.<sup>111</sup>

After the partition of the country, Faiz migrated to Pakistan, worked for the building up of a nation based on the principles of social justice and religious toleration; got disillusioned soon, and was considered to be a threat to the government which sentenced him to four years imprisonment in 1953. The poems included in *Zindān-Nāma* (1956) written in the prison are the best specimens of his poetic power and political conviction. One such fine poem is 'Ā-jāo Aifriqā' (Come, Africa)

The earth's heart, Africa, beats with mine  
The river dances, the woods keep time  
I am Africa, I put on your mask  
I am you, my step is your lion tread  
Africa, come  
Come with your lion tread  
Africa, come!<sup>112</sup>

Urdu modern poetry cannot be identified only with reference to the poet's anxiety for human freedom, dignity of man, end of economic exploitation etc. which became the dominant themes in Majaz and Ali Sardar Jafri or Jan Nisar Akhtar. The impact of Marxism on Urdu poets, comment some critics, is as much significant as Iqbal's opposition to it. Iqbal, of course, welcomed socialism, but with certain reservations. In his poem *Iblis ki*



*majlis-e-Shewa* Marx has been introduced as 'a Kalim with out the light, he is the Christ without the crucifix'. There was also a group of poets—and they had some impact on the readership—who operated outside the Marxian ambience,<sup>113</sup> known as *Halqa-i-Arbab-i-Zauq* (began in 1939) which operated in parallel to the progressives. Miraji (1912–49), N.M. Rashid (1910–76), Qayyum Nazar (b. 1914), Yusuf Zafar (1914–72), Zia Jalandhar and Safdar Mir were its chief exponents.<sup>114</sup> They kept themselves aloof from the world 'spoiled' by political ideologies, experimented with forms, indulged in sex and erotic themes. Miraji translated Lawrence, Poe and Baudelaire and was influenced, as some critics think, by the decadent symbolic poets of France. A frustrated love affair in his life resulted in a morbid sexual obsession. All the noted poets of the Halaq group, including Miraji migrated to Pakistan. Akhtarul Imam is the only exception.

Urdu poetry, too, like all other Indian literatures had to negotiate with contradictory forces working at cross purposes. It also identified a 'modernity' with reference to its own tradition, own problems of identity.

### *The Debate on Modernity*

Whether the statement made by Buddhadeva Basu that 'Rabindranath made Bengali a part of Europe'<sup>115</sup> is true or false is irrelevant. It is the manifestation of the attitude of one group of writers who saw modernity only with reference to Europe. 'The rest of India, in those early days of disorder', writes Bose, 'was hostile, cold, crustaceous, only Bengal absorbed Europe with speed and thoroughness that should be marked as a record of human relations'.<sup>116</sup> The equation between Modernization and Westernization persisted for a long time among the Bengali poets and intelligentsia; the hesitations and reluctances notwithstanding.

The other point of reference was the conceptual basis of modernity. During the debate with the 'modern' and the 'post-Tagore' poets, Tagore wrote that 'modernity depends not upon time but upon temperament'. He analyses modern English poetry including Eliot and Pound and rejects the 'attitude of aggressive disbelief and calumny towards the universe' as modern but dubs it as 'a personal mental aberration' and finally talks about what is 'eternally modern'.

Pure modernism, then, consists in looking upon the universe, not in a personal and self-regarding manner, but in an impersonal and matter of fact manner. . . . In the same dispassionate way that modern science analyses reality, modern poetry looks upon the universe as a whole; this is what is eternally modern.

But actually, it is nonsense to call this modern. The joy of a natural and detached way of looking at things belongs to no particular age; it belongs to every one whose eyes know how to wander over the naked earth. It is over a thousand years since the Chinese poet Li-Po wrote his verses, but he was a modern, he looked upon the universe with freshly opened eyes.<sup>117</sup>



The concept of the 'eternally modern', however did not invalidate the concerns of Tagore's contemporaries. In fact it failed to appreciate the reasons for their defiance of the early masters. It was essentially an attempt to negotiate with life and history with a 'temporal' perception, it was an anxiety of the contemporary life; it evolved from the real experience of history, the present, living and contemporary history that contrasted so glaringly with the memories of the past frozen into eternity. The moderns succeeded in creating a new poetry, genuine and fresh when it found an appropriate language for the contemporary experience. The attempt to construct a 'modernity' on the model of the Western literature was proved to be hollow and false and much that was produced in the name of poetry withered away. Poets realised that the new poetry they were looking for could not be an echo of Western Europe, but an articulation of their own historical position.

The influence of contemporary English poetry, particularly of the Eliot of *The Waste Land*, has been claimed by several historians, as one of the major factors in the making of the 'modern' Indian poetry. This unexamined perception of Eliot's influence should not be taken without caution. In many languages Eliot's presence was felt in the late forties or in the early fifties, when a 'modern' movement had already started. Balu Rao says, 'not many had heard of Eliot in Kannada till about 1950'.<sup>118</sup> The novel, *Śekhara Ek Jivani* (1941, 1944) and the collection of poems by Ajneya published in 1943 bear the impress of Eliot. At that time Eliot had already made a strong impact on Bishnu De and Sudhindranath Datta and a 'modern' Bengali poetry, with a respectable corpus had been stabilized, generating interest in other language area where Bengali was still regarded as a literature of Western mediation. Eliot entered into many languages when he was slowly fading out from Bengali. But his influence lingered on for several decades not always as a salutary force but as a part of the exposure of individual poets to the new poetry in English. The observations of Navakanta Barua (b. 1926), one of the makers of modern Assamese poetry, are worth quoting:

... I had mostly limited myself to surface borrowings and to bodily lifting some of the imagery, particularly of the early Eliot. The phrase 'cactus land' is a direct borrowing. As to the desert theme *Kramasah* I was closer to Eliot as my confines there were of anthropology and folklore. I was more concerned with the desert within me than with the desert outside. ... Eliot was born in the desert, he saw the desert around him. In my mind's eye, I apprehended the coming of the desert. At least to me, he seemed to live in a decayed world searching for an escape route in the European and even in Indian lore. I lack that search. My *samskara* was enough, I did not search for any religious faith. ...

A heap of broken images neither has the impersonality nor the finality to an Indian in India, images broken by nature or by the iconoclastic activities of man do not lose their divinity or spiritual content but are readily invested with newer



significances. . . . In such a situation, with no personal faith in an omnipotent creator or unitary church, people's faith saves a poet from faithlessness. One need not believe in God to believe in the god or gods of the faithful.<sup>119</sup>

About Eliot's presence in Oriya Mansinha writes with sarcasm how the progressives made the 'poor rickshawallah' the most glamorous hero, unknown to himself and how suddenly he went back to oblivion and the 'field is now crowded with pseudo little Ezra Pounds and pseudo little Eliots'.<sup>120</sup> Mansinha, himself an important poet, condemned the post-war poetry as imitation, if not plagiarisms. Jatindra Mohanty defended the moderns—particularly Guru Prasad Mohanti and Vanuji Rao—in the introduction of *Nūtan Kavita*.<sup>121</sup>

The imitations of British modernists had one salutary effect: the new poetry that was born with Eliot and his contemporaries came as a challenge to the ideals considered by the English educated Indians—those ideals were also derived from the English poetic tradition—as the pinnacle of poetic achievement. It was a borrowed experience, nonetheless it gave a courage for experimentations. Even imitations can create the awareness of the original. The various movement from the mid-twenties till the Independence of the country created an urge for the new: it was partly imposed from outside, but it also came from within. The process continued throughout the forties and fifties and by that time 'new poetry' emerged in languages which till then remained comparatively free from the tribulations of search for a modernity.

Modern poetry in Gujarati, for example, is a post-Independence phenomenon. The major participants are Suresh Joshi and Niranjan Bhagat. Rajendra Shah (b. 1913) belonged to Gandhian era but as Suresh Dalal argues that 'the characteristic spirit of the era is not found in his poems'.<sup>122</sup> He followed the footsteps of Umashankar and Sundaram, wrote almost exclusively on love and nature and God. Umashankar called him 'the poet enamoured by beauty'. But the 'modern' poetry, characterised by a sense of revolt against the canons emerged around 1956. Deepak B. Mehta writes:<sup>123</sup>

Around 1956 Gujarati literature witnessed a sort of revolt against past traditions, values and literary norms. This was first evident in poetry, where two Joshis—Umashankar Joshi and Suresh Joshi (1920–86) initiated the new experimental poetry. Suresh Joshi's first collection of poems *Upajāti* was published in 1956, but compared to his later poems, this collection seems to be governed by tradition. Umashankar published his poem 'Chinnabhinna Chum' the same year. The poem speaks of the shattered self in the modern day world and uses modes of expression that are quite different not only from those of the Gandhian period, but even from those Umashankar himself had employed in his earlier poems.

Punjabi poetry which took a new turn with the writings of Mohan Singh published in the mid-thirties, also responded quickly to the ideas of pro-



gressive writers.<sup>124</sup> In fact the simultaneous existence of the romantic and the progressive seems quite natural. Amrita Pritam created an intensely personal poetry and yet she responded to the human suffering caused by political manoeuvrings. Love is the main theme of her poetry but it is neither an erotic nor a self-centred emotion; but expressions of an individual against a hostile social context. Baba Balwant (1915–72) is the most important poet of the progressive movement. His *Mahānāc* (1941, The Great Dance) a revolting voice against capitalism, is one of the typical specimens of the poetry of this trend. 'A rebel am I', he declares in a poem 'Bāghi' (Rebel) included in *Mahānāc*. His *Bandargāh* (1951, The Harbour, though written in the forties) with its evocative symbolism of harbour, the socialist state, the destination of mankind, is another landmark in Punjabi Progressive poetry. The progressive movement found its expression in the poems of Amrita too, but as Dulai has observed:

Perhaps because of its emotional emphasis on the personal Amrita's and Mohan Singh's poetry does not seem to have the same intensity in its social import as Balwant's. Yet it is they rather than Baba Balwant who became the leading influence in progressive Punjabi writing.<sup>125</sup>

Amrita Pritam does not share the turbulence of Baba Balwant but her is a voice of intense protest which is articulated through the projection of women as the object of exploitation. Her understanding of the social reality is profound and her personal experience as a woman is always contextualised to the contemporary history. The following lines from *Twārikh* (History) written on the Independence of India are typical example of her historical consciousness.

I am India's history—close my pages past;  
May it live for eons—the page I write at last.  
Today the morning sees the face of dawning ages,  
May mankind live again!—And may again live man.<sup>126</sup>

Among the other poets of this group belongs Pritam Singh Safeer (b. 1916) whose *Kartak Kūnjan* (1941, The Cranes of Kartik) is a fine example of a poem on human suffering throughout history. Another notable poet is Avtar Singh Azad (1906–72), an optimist and visionary of a new age, who wrote the epic *Mard Agamamarā* (1951), theme of which is the struggle of Guru Govind Singh against evil forces.

In Marathi, too, the new poetry, emerged in the late forties, to be precise with the publication of *Kāhi Kavītā* by B.S. Mardhekar (1909–56) in 1947. Although charged of obscenity because of its candidness of expression, the readers quickly discovered its freshness and power, and realized, as Sudheer Rasal points out, Mardhekar's competence in expressing 'a sensibility that reflected contemporary reality through relevant images' and the 'innate limitations of man and the inevitable despair

arising from them'. In fact this ability to reflect the despair of man arising out of his sense of helplessness in the society and in the larger space of history unite most of the 'modern' poets in different languages: Jibanananda Das, and Umashankar Joshi, Ajneya and Somasundar; Navakanta Barua and Faiz Ahmad Faiz, despite their distinctiveness, share a common sensibility.

One of the characteristics of Mardhekar's poems, is 'the sexual images'. He writes with ease

Cakākaṇāre abalakha pistana  
hiske gheti marit girkyā  
sañjevācuna sambhogācī  
aśīca kasarata aste halkya.

Shining, variegated pistons  
push in and push out, whirling  
such is the action of copulation  
cheap, vulgar, without name.<sup>127</sup>

This is a portrayal of a maniac for whom sex has lost all human significance and has been transformed into a lifeless machine-like activity. Mardhekar uses the traditional symbols and archetypes and invests new meaning in them, an experience of a man torn between cross purposes of life.

I am alone, I split myself into two  
And now I got scared of myself  
Siva-linga, my phallus is the secret of violence  
with whose struggle  
the ring of consciousness is fully occupied. . . .

P.S. Rege (1910–78)'s *dolā* (1950) also became the target of attack because of alleged obscenity. His expressions *asatil nasatil limbāituke ase uroj* (breasts of the size of lemons); *Olīva kāsācyā māṇḍyā* (thighs of cast bronze); *an fikyā gulābi dhagā-āḍacya khuṇa māṇdivara bicyā nabhācyā* (the marks upon the sky behind the pale pink cloud upon her high)<sup>128</sup>—shocked the readers, and like Mardhekar, he too was taken to the court.

The language and the imagery, the attitude and temperament reflected in the *Nava Kāvya* (the new poetry) were deliberately designed to give a shock treatment to the middle class sensibility. Similar attempts were made by the poets of *Kṛttibās* group (1953) in Bengali, and the Dalits and Digamvaras in Marathi and Telugu respectively. The publication of *Kāhi Kavita* was conspicuous by its cover illustration—a repugnant picture of a skeleton;—and also its printing design, not to speak of its content. The critics have noted that the new poetry emerged out of a consciousness fractured by the post-war experience; its theme was here and now but at the same time a sense of helplessness and of insecurity of the existence of man. The world is enveloped with the vapour of darkness (*Kālokhāci*



*Vāph*); and in the world today one finds 'the wick of darkness, for the sake of darkness', says the Marathi poets. So says Jibanananda *Eto rakta madhya yug dekheche kakhano* (Has the Middle Ages seen so much blood).

The readers were repulsed by this kind of poetry which they found grotesque and confusing. The sense of repulsion was further aggravated by the use of language. Images and phrases like 'rats died in a wet drum', 'pull on; pull on and pull though the pants are torn', 'the skeletons laugh at the sight of the decaying flesh', 'the sea, the scavenger, wipes out the filth' etc. are typically Rege's. Although Mardhekar and Rege became the targets of ridicule by the critics, slowly their importance began to be appreciated. Mardhekar's own apology at the Court is an important document of *Nava Kāvya*. While Mardhekar and Rege introduced a radical trend, new tendencies were slowly appearing in magazines like *Abhiruci* and *Satyakathā*. Most of the poets who were destined to play important roles in the modern Marathi poetry appeared about that time. Vinda Karandikar's *Svedagaṅgā* (1949, The Holy Sweat), Y.B. Bhavé's *Ardrā* (1949), Sharatchandra Muktibodha's *Navi Maḷavāt* (1958), Indira Sant's *Śelā* (1951), Vasant Bapat's *Bijālī* (1952) are the noted works of the *Nava Kāvya*.<sup>129</sup>

About Karandikar's early poems, Vilas Sarang, a Marxist critic, observes, 'The rift between Karandikar's ideas and his imagery indicates the kind of ambivalence that often characterizes a bourgeois poet who has embraced Marxist ideology.'<sup>130</sup> Despite the criticism, both in *Svedagaṅgā* as well as in *Mṛggandh* (1954) and later in *Dhruvpad* (1959) and *Jātak* (1968) he has discovered a new idiom and given a new direction to the modern poetry. The desire for experiments becomes so urgent among the poets that every decade tried to add a new nuance to the ever-changing concept of modernity. By the sixties one feels a new rhythm. Dilip Chitre (b. 1938) and C.T. Khanolkar alias Arati Pradhan (1930–76) emerge. And Marathi poetry gets ready to receive Narayan Surve (b. 1926). His experience of poverty, lack of formal education, life in slum and his 'sub-standard' Marathi promised a new poetry.

Like Marathi *Nava Kāvya*, there was a new phase in Kannada poetry—transition from *Navodaya* to *Navya Kāvya*. This change was first signalled by V.K. Gokak, a seasoned romantic, who in a speech in 1950 proclaimed its beginning. It has been pointed out that the new poetry grew out of the disillusionment after freedom, the marginalization of Indian intellectuals, and the erosion of moral values. V.G. Bhat (b. 1923) Gangadhar Chittala (b. 1923) among others questioned the concepts of idealism, mysticism, nationalism and several other hallowed values. The following lines from Chittala are an evidence of the bitterness and cynicism of the new poets

For the whole day I search  
But no where did I find it  
The soul my elder spoke of  
Now where did I find it.



Eureka! Eureka!  
The Ātman I found  
On page number hundred and fifty-three  
in Kettle's Dictionary  
Hari Om, Hari Om  
Hari Hara Om Sat.<sup>131</sup>

The most important poet of the period was Gopala Krishna Adiga (1918–92) and B.C. Rama Chandra Sharma (b. 1925). In the preface to his *Naledu Banda Dari* (The Path Traversed, 1952) Adiga wrote:

Twentieth-century Kannada poetry has now entered a new phase. The time has already come for a change in the nature and form of poetry. The atmosphere that we had till the attainment of freedom has radically changed. Our spirit, a cloud that had climbed up, is now turned into rain, filling all the cracks and valleys, the dirt and muck that had settled down at the bottom has now come up and muddied the glassy water. The spirit of the nation is yearning for a new ideal, a new vision. . . .<sup>132</sup>

Adiga admired Eliot and Auden, and derived inspiration from both. With progress of time he developed a personal idiom and even a mystical strand, though he remained the most articulate poet of the modern agony. He took part in active politics—where success eluded him—and made a great impact on the new generation of poets.

Around this time began *Nayi Kavita* (New Poetry) in Hindi, which is another development after the *Prayogavād* introduced by the poets of *Tār Saptak* (1943). *Tār Saptak* included poems of Muktibodh, Girija Kumar Mathur, Nemi Chand Jain, Bharat Bhushan Agrawal, Ramvilas Sharma, Prabhakar Machwe and Ajneya. Some of them had progressive associations. Some of them declared themselves as Marxists. Muktibodh slowly emerged as the most significant leftist poet in Hindi. The poets included in that collections did not have identical views on social matters and literary issues. But the commonality in them was a result of their agreement on the nature of a crisis faced by the writers of the period. Buddhadev Basu also claimed implicitly this kind of commonality among the Bengali poets he included in his collection of modern Bengali poems: *Ādhunik Bānlā Kavitā*. Whatever be the nature of this modernity, imitation of the West, disillusion of the middle class psyche, degeneration of canons—one thing is absolutely clear that the modernity in Indian poetry in particular and other forms of literature in general cannot be identified with one single reference point: it is a mosaic.

The signs of emergence of *Nayi Kavita* appeared in the magazine *Pratīka* (1947) edited by Ajneya and certainly derived inspiration from *Dusrā Saptak* (1951). It can be called the second phase of modernity where the trends of *pragati* and *prayog* came closer. The new poetry was nourished by the journal *Nayi Kavita* (1954) edited by Jagadish Gupta and Ramasvarup Chaturvedi. It was about the same time that a group of Bengali poets



brought out *Kṛtibās* edited by Dipak Majumdar in which appeared Sankha Ghosh, Sunil Gangopadhyay and later Shakti Chattopadhyay who contributed to the growth of yet another phase of Bengali poems.

The debate on 'progress' and 'modernism' that remained the most animated issue throughout the period began to lose much of its relevance slowly. Nirala's last phase was that of a devotional poet, Sumitranandan Pant, a poet with acute social consciousness, became an Aurobindian in the forties, as was Sundaram; Sri Sri, though he did not leave the Marxian fold, became more interested in surrealism, started taking interest in Swineburne and Joyce, Mayakovsky and Baudelaire; Kesava Dev, disavowed all affiliation with communism by the fifties; C.J. Thomas (1916-60) who left priesthood to become a Communist, turned out to be a rabid anti-Communist, and P. Bhaskaran who celebrated the insurrection at Vayalar in the poem *Vayalar garjikkunu* (Vayalar Roars) denounced the party within ten years time and wrote 'The Chorus of the Dead' (1955) against the tyranny of the government run by the Marxists. Bacchan who wrote *Baṅgāl kā Kāl* (1944) on the terrible Bengal famine, ended up in musing over existential problems. The Marxist poets of Bengal had no qualms in accepting Eliot as one of their *gurus*, howsoever, insidious were his political views and religious attitudes.

The issue of 'modernity' that raged the most serious debate in most of the Indian languages never became a subject of serious controversy so far as the poetry in Indian English is concerned. That does not mean, however, that the poets did not address those questions. Sri Aurobindo was looking for a new poetry, as defended and explained in *Future Poetry*. But there was no major poet in this period who tried to break-through the stagnancy: the poetry at its best was competent but hardly inspiring, and at its worst imitative and cold and callous. A real break-through came with the publication of *A Time to Change* (1952) by Nissim Ezekiel. Not the 'eternal' spiritual India, not the sylvan rural India but the modern urban life and urban concerns are the themes of Ezekiel's poems. In style, technique, imagery and symbolism too, it makes a new beginning; a distinct departure from the previous Indian English poetry.

The title poem, a lament as well as a prayer, is also a moral allegory utilizing the journey and quest motifs. Echoes of the old Testament, and the telescoping of the experience of the Jews in Babylon with his London experience add a completely new and profound note to Indian poetry. The theme is of the tormented man searching for a way of life that will provide meaning, harmony, and fulfilment. Expressed archetypically, the theme is about dislocation or the loss of a home followed by a search for a new life, symbolically, a new home and a statement of the principles on which it can be attained.

Ezekiel is the first significant voice declaring change in Indian English



poetry after the Independence. A new group of writers, all serious and competent, emerged by the mid-fifties. P. Lal (b. 1929), K. Raghavendra Rao and Dom Moraes (1938) are the most notable amongst them.

### Obscurity

Of all the genres, modern poetry has been frequently charged of 'obscurity' and has generated a very stimulating debate on the relationship between language and ideas, readers' perception and the changing reality, complexities of life and the power of language etc. Complaints of obscurity were made by critics and readers alike against modern poetry in almost all Indian languages. Poets have been described as 'pedantic', or 'difficult' or even 'confused' before, but it is for the first time in the literary history of India that readers charged a particular kind of poetry that claimed to be modern, 'obscure'. This charge was made first in the early thirties when Jibanananda and Bishnu De startled the readers with their idiosyncrasies, and then was it repeated in regular intervals with the appearance of 'modern' poetry in other languages. About the situation in Malayalam, Narayanan writes, 'the general attitude of the common reader towards modern poetry was indifference and a sense of helplessness owing to the lack of communication. The end result was alienation of the modern poets from the reading public.'<sup>133</sup> A veteran Marathi critic wrote an article *Mukhyārthāci Kaifiyat* against obscurity of modern poetry especially due to the complex images used in them. 'The general attitude of the readers' writes Mirajkar, 'towards modern poetry was that of confusion and doubt. . . .'<sup>134</sup> About Oriya poetry writes Harichandran: 'In the forties and fifties modern poetry had been ruthlessly criticized by traditionalists as well as common readers for its obscurity. The controversy is still continuing.'<sup>135</sup>

The charge of obscurity<sup>136</sup> was made not only by the common reader of poetry but also by poets belonging to the non-modernist group. Needless to say that obscurity was defended by the poets and their admirers arguing that modern age being complex, its poetry was bound to be complex, they also argued for the legitimacy of personal symbols instead of social symbols which quite often made poetry obscure. Poetry cannot go back to its pristine infancy anymore and true poetry is not just message but an endless play of meaning.<sup>137</sup>

Whatever prestige poetry may enjoy in the academic circle or among the 'tutored' readers, the average reader of Indian literature is alienated from poetry. Poetry used to enjoy high popularity till the time it was a part of the activity of a larger community. The new poetry dominated by the poetic self and subjectivity; and the manner of 'silent reading' or 'private reading' alienated the people at large. Except Urdu, which maintained the tradition of *mushaira* or public reading of poetry, or Telugu, where *Avadhanis*



played an important role, poetry became too subjective and too personal. Poetry inspire people only when it ceases to be a private voice and captures their aspirations as it did during the struggle of Independence. Otherwise modern poetry remains confined to a small group. Speaking about the trend represented by the *Tār Saptak*-poets Vatsyayan wrote in 1947 'it sought to deepen meaning, but, as a result, it tended to be esoteric and to appeal to the few'.<sup>138</sup>

## CHAPTER 8

# The Other Harmony

### I PROSE AND POETRY: A NEW RELATIONSHIP

Prose dominates almost the entire corpus of every day linguistic activities of the modern society and it exercises great influence over the reading community. Yet the study of prose, as an instrument of literary expression as distinct from the medium of the novel and similar popular genres, has been rather neglected by the literary historians. The story of prose in Indian literature of the twentieth century is not radically different from that of the nineteenth with regard to its expansion in various areas of experience. Prose as a medium of literary expression different from the more utilitarian activities, emerged in most of the languages in the nineteenth century. Its transformation from the utilitarian functions to the aesthetic and the intellectual, is the greatest singular achievement of Indian creative power. The speed with which prose achieved power and beauty in several languages and became a worthy match of the verse literature that grew in size and substance through several centuries, is indeed remarkable, a Cinderella story of change from rags to riches.<sup>1</sup>

The history of prose in almost all the Indian languages recognizes a phase of Christian missionary activities involving translations of the Bible and of the government patronage encouraging the use of Indian languages in administration. It was followed by the phase of pedagogy: textbooks were written for schools children as well as for the foreign civil servants in institutions like the College of the Fort William. By the second decade of the nineteenth century prose began to be used in journals which started appearing around that time and prose became a language of debate on various social and religious issues. The year 1815 is a landmark in the history of modern Indian prose, when Rammohan Roy initiated a serious debate on idolatry and thus launched a frontal attack against popular Hinduism through his translation of *Vedānta* from Sanskrit into Bengali, a language which hardly had any antecedent of prose being used in intellectual discourse. It is not a coincidence of history that growth of modern prose is so intimately connected with social reformers, religious leaders and pioneers of education in all the languages of India. It seems too natural and appropriate that the first luminary of modern Indian prose is none but Rammohan Roy.

Intellectuals of various temperaments and holding different views of



social change, such as Radhakanta Dev and Ishvar Chandra Vidyasagar and the leaders of Brahmo Samaj in Bengali, Lokahitavadi, Vishnubabu Brahmachari and Jotibharao Phule in Marathi, Viresalingam in Telugu, Sir Syed Ahmad Khan and his associates in Urdu, the scholars and writers associated with the Singh Sabha movement in Punjabi, Kerala Varma and his nephew A.R. Rajaraja Varma in Malayalam, to give a few examples, were the pioneers of new prose in their respective languages. In fact in every language prose was lulled by the social reformers and educationists in its first stage of growth: it is they who made it an instrument of propagation of ideas and thought. Before the nineteenth century came to an end almost all the Indian languages had developed a prose literature of which one could be justly proud.<sup>2</sup> Twentieth-century prose, confident of its role and intrinsic power manifested itself in various genres ranging from discursive and speculative to highly imaginative and rhetorical. Prose continued to discover its unlimited potentiality through its application in different registers of literary and intellectual discourse. With each of its encounter with the new areas of human activity, particularly technology, science, war, administration and so on, prose acquired new strength. When one considers the fantastically large number of genres—biography and history, diary and memoirs, travelogues and satires, personal essay and epistle in addition to fictional narratives, journalistic ‘stories’ and dramatic dialogues—that constitute the universe of prose then one must admit that it is the undisputed monarch of the total area of literary expressions.

One of the important features in the history of modern Indian prose is its intimate relationship with poetry. It has involved the preserved area of poetry in at least two ways. The emergence of free-verse in Indian poetry is as much a development within the metrical structures of verse as it is a negotiation with prose, a blending of the rhythm of prose with that of verse liberating poetry from the rigours of metrical movement. Free Verse in different Indian languages began to appear in the 1920s and became an extremely favourite form among the moderns in the thirties and forties. The initial inspiration came from prose, which by that time had exhibited and established its own unique rhythmic structure. It is no wonder that the early experimentors of free-verse were also prose stylists: in the last century it was Bankim Chandra who experimented with prose-rhythm; in the twentieth it was Rabindranath Tagore and Subramania Bharati.

The modern poets also took interest in prose in their attempts to create an alternative to the traditional poetic diction, to challenge the ordered beauty and symmetry of the dominating ‘poetic’ world; they used the ‘prosaic’ as a force of resistance to the ‘poetic’. The most conspicuous features of the twentieth century Indian prose is its continuous tension with poetry. Alokranjan Dasgupta, a noted Bengali poet, wrote in a survey of Bengali literature since Independence that ‘never before in the history of



Bengali literature it (lyric) invaded the other genres as today.<sup>3</sup> It may or may not be equally true of all other languages but it is certain that prose of many writers—Hazari Prasad Dvivedi or Nirmal Varma in Hindi; Gopinath Mohanty in Oriya, Buddhadev Basu in Bengali for example—is capable of capturing those fine shades of emotions normally we look for in lyrics. Prose has become more versatile than verse: its range stretches from the most abstruse to the intensely lyrical.

## II SPOKEN PROSE: WRITTEN PROSE

It is not necessary to relate the story of prose in each language separately except to point out that several writers in each language stand out for their competent use of the medium and each linguistic community had extended the areas of the operation of prose according to its exposure to the new realms of thought and its urgency of expression. Experimentations in prose were continuous with the expansion of journals on different subjects and with its introduction in areas where it had not been used before. One of the debates that started almost with the emergence of literary prose in the nineteenth century and continued till the other day is the place of the 'spoken' prose in literature. Several languages had and still have a 'diglossic' situation, i.e. there are two styles of prose, one informal and simple, the other formal and ornate, different from one another in grammar and lexical items. The 'diglossic' deviation is more pronounced in most of the Dravidian literary languages, Tamil, Telugu, Kannada and Malayalam, and writers have tried to lessen the gap between the language as it is spoken and the language as it written and prescribed to be written. The battle between the 'spoken' and the 'written' language continued in all these languages for a long time and seems to be unresolved even today. Cutting across the dichotomy of spoken and written language, the battle over style, where the issues were mainly Sanskritization vs. Persianization/Dravidization or nativization, also continued with great fervour. S. Sivapatha Sundaram writes about Tamil, that the first three decades of the twentieth century 'witnessed the gradual change of the prose-form from the unbending classical to the natural vernacular.'<sup>4</sup> The change was necessitated mostly because of proliferation of newspapers. The change from a more ornate, pedantic and to some extent archaic style to a colloquial, informal and modern form of language is a common feature in all those languages where either a diglossic situation or a canonized stylistic variation (the *Sādhu bhāṣā*–*Calita bhāṣā* dichotomy in Bengali is an example) existed.

Writers like Lakshminath Bezbarua, Kamala Kanta Bhattacharya, Lambodar Bora, Hemchandra Goswami—the creators of modern Assamese prose, did not face this kind of stylistic problems. They, however, created different levels of styles varying with the nature and mood of the



topic: they used Sanskrit words judiciously and created a rhythm by a balance between the *deśī* and the Sanskritic items. The debate on style for example between *Sādhū* and *Calit*, reached its last stage in the journal *Sabuj Patra* (1916). Its editor Pramatha Chaudhuri launched a frontal attack against *Sādhū* and persuaded Rabindranath Tagore to abandon the old style in favour of *Calit*. *Ghare-Bāire* was Rabindranath's first major text to be written entirely in *Calit* style.

The spoken-written dichotomy created different possibilities of stylistic variations. The so-called 'regional' novels, often employed dialects of different regions to ensure fidelity according to one's perception of realism. The dialects, however, were restricted only to the dialogues and were not allowed to intervene in the normative narrative prose. But the dialogues in the novels and the drama, accommodated various registers of prose ranging from the regional dialects to occupational languages. A vast space was created between the reflective-discursive essays of 'serious' nature, formal in tone, which employed the prescribed 'dignified' style, known by different names in different languages; and the dialogues in the narrative and the dramatic literature which accommodate warmly all forms of spoken prose, the sub-standard, the dialectal, the occupational, slangs and ill-formed and incomplete utterances. Within that space emerged various styles of prose and certain genres. The prose of humour and satire, and journalistic prose in general operated mostly within it avoiding the extremes.

Apart from the narrative prose, the spoken rhythm was often captured in certain kind of religious writings concerned with the faithful dissemination of the words of religious leaders. *Rāmakṛṣṇa Kathāmṛta* (in five volumes 1902–32), a diary of the daily activities of the Saint Ramakrishna as well as his conversations with the visitors faithfully recorded by Mahendranath Gupta concealed under the acronym 'M', is one such example. The other variation of the spoken prose is to be found in the speeches of the politicians, many of which were recorded for the posterity. The addresses and lectures of religious leaders, political personalities and scholars are to be recognized as a separate genre of prose literature that is created out of the interaction between the spoken and the written styles. The nature of prose composition is largely controlled by the author's intention with regard to its mode of transmission: a text primarily intended to be heard rather than read and a text meant to be read differs from one another very significantly. A sermon, a political speech or a public address aspire altogether different rhythmic condition. There can be always an interaction between the two: the written style can interfere in the genres rooted to spoken prose, and the spoken prose can also create a different effect within the written prose. A Tamil scholar very admirably points out a feature of modern Tamil spoken prose, the genre of public lectures:



The comparative illiteracy of the great mass of the people who required something more than ordinary sentences to convey an idea impelled these leaders to employ a kind of ornate language in speaking and writing which contained in itself a rhythm of ancient folklore. Thus prose writers like Annadurai and Karunanidhi streamlined the Tamil language to an extent where it is being very effectively handled on paper and on the platform.<sup>5</sup>

### III DIFFERENT FORMS OF THE ESSAY

Among the noted prose writers of this period most of them are also known for their excellence in poetry and in the narrative art. But there are also authors who were not primarily novelists or poets but scholars or journalists. The genres involving prose, then have a larger participation of writers of different quality and intellectual power. The heterogeneity of the participants beginning with the most imaginative creative mind on one end and the most analytical and empirical mind on the other is one of the important features of prose literature. It tries to ensure a basic stability in the nature of the prose, to maintain it as a comprehensive medium of diverse thought. The involvement of such diverse participants also encourage a tension between the different components and thus do not allow any particular style to stabilize once and for all as an exclusive property for a particular genre.

In Assamese, we have already mentioned, it was Lakshminath Bezbarua who gave a new dimension to the prose literature. He introduced a subjective style and new subjects, humour and satire being the major modes of his expression. Barua writes, 'Bezbarua created in his essays and *belles-lettres* the character of Kripavar Barua, an imitation of the eccentric Tory country Squire, Sir Roger de Coverley, and exposed and bantered the foibles and the false arts of Assamese life and manners typified in Kripavar's idiosyncrasies.'<sup>6</sup> He was followed by Satyanath Borah, Padmanath Gohain Barua, Kamala Kanta Bhattacharya, Ambikagiri Ray Chaudhuri, Hemchandra Goswami among the noted authors.

The potentiality of humorous essay was discovered by Navalram Pandya, whose 'Othārio hadakvā' (Madness for becoming an author) is a landmark in Gujarati. The tradition of literary essay in Gujarati was carried out by Ramanbhai Neelkantha, known for his *Hāsyā Mandir* (1915), Anand Shankar Dhruv, an extremely erudite writer, Balvantarai K. Thakor, an eminent critic, and the poet duo Sundaram and Umashankar Joshi. Hindi prose in the first two decades of the twentieth century was dominated by Mahavir Prasad Dvivedi, the editor of *Sarasvatī*. He set the tone and standard of the Hindi essay. The next phase witnessed the growth of various writers challenging the literary ideologies of the Dvivedi period and creating new sets of literary values. Consequently there was a variety of prose style and different types of prose literature. The texture of prose varied from Premchand to Jayshankar Prasad, one creating a natural and informal



style, marked by wit and precision, the other striving for a colourful style, both wrote prose to suit their respective worlds of experience. Ramchandra Shukla, Hazari Prasad Dvivedi, Mahadevi Varma and Rahul Sankrityayan are among the finest exponents of modern Hindi prose.

The essay in Marathi established itself as a serious literary genre since the mid-nineteenth century under the able leadership of Lokahitavadi and Chiplunkar. But the personal essay or the *laghu nibandh* (later renamed as *lalit nibandh*), was born in the mid 1920s in the writings of N.S. Phadke and V.S. Khandekar, and little later, of Anant Kanekar. The new form continued to flourish for the next quarter of a century. From the 1940s there was a change in the mood and style which was reflected in the writings of N.M. Sant, Kasumavati Deshpande, N.V. Gadgil, N.G. Goray, Iravati Karve and Vinda Karandikar to name only the most prominents among a host of talented writers. The character of 'Gaṇu Kakā' a typical representative of the common Maharashtrian, created by Kanekar, is fondly remembered by the Marathi reader. This character belongs to the same group of literary immortals that include 'Kamalakanta' of Bankim, Kripavar Barua' of Lakshminath, and 'Conductor Kutti' of E.V. Krishna Pillai.

The growth of personal essay in Malayalam, followed the pattern similar to other languages. The literary magazines gave it a right momentum. The personal essay or *Ramyōpanyāsam* (the Malayalam term for essay being *upanyāsam*, a word meaning 'the novel' in many Indian languages) began in *Kesari*, a collection of Kunhiraman Nayanar's essays published posthumously. One of the most dominant figures of Malayalam prose R. Isvara Pillai (1854–1940) published seven volumes of essays entitled *Cintāsantānam* (1932–37). His, as well as Appan Tampuran's (1875–1941) five volumes—collection of essays, *Maṅgalamāla*, set a very high standard of essay in Malayalam. They had competent followers who created an enviable body of literature of thought. The *Ramyōpanyāsam* matured in the writings of E.V. Krishna Pillai and M.R. Nayar, better known as Sanjayan. The former is the creator of the conductor Kutti who uses a hilarious language containing drivers' slangs, and the latter a reputed scholar with a very fine sense of humour. His essays collected in six volumes—*Sanjayan*—in the words of Guptan Nair, 'have a refreshing originality which transcends the transience of the themes.'

The essay, as a different genre from the 'personal essay', grew initially as a requirement of pedagogy and later as a part of the propagation of socio-political and religious ideas. The political and social movements launched by the *Satyavādī* group in Orissa, for example, initiated a new form of essay in Oriya. This group had several outstanding writers, most noted of whom was Gopabandhu Das. Gopabandhu started as a poet but after founding the Satyavadi school he found prose to be the most suitable instrument to arouse people. He started two journals, monthly *Satyavādī*, and weekly *Samāj* and he wrote mainly for these two journals. 'The prose



that he wrote,' writes Mansinha, 'with an inimitable blend of the colloquial and the classical, easy flowing, sonorous and rhythmic, reminding the moderns in Orissa of the charm of the biblical idiom of the *Bhagavata* of Jagannatha Dasa —was a revelation of the nobility which Oriya prose can attain at the touch of a master spirit.'<sup>8</sup> The spirit and the form of essay known as *prabandha*; standardized by Gopabandhu remained unchanged among the writers of *Satyavādī* group. 'The historical development of the Oriya essay', writes Mahapatra, 'reached its full form by the *Satyavādī* period.'<sup>9</sup> A new tune was added to the main orchestra by the *Sabuja* group and poets and writers like Mayadhar Mansinha, a fine writer of travelogues, who introduced the belles-lettres and light sketches.

Puran Singh, the noted poet, Gurbux Singh Preetlari (1895–1978) and Teja Singh are the three pioneers of modern Punjabi prose literature. Puran Singh wrote poetic prose and mostly on poetry itself. Gurbux Singh Preetlari, educated in America, started a journal of his own *Prit Lari*. He created a new prose in Punjabi different from the earlier prose which quite often followed the *Janam Sākhis*, the Sikh hagigraphical prose of the medieval period. 'Gurbux Singh was the first prose writer to discard uncompromisingly the divine view of life and emphasize a secular vision of love.'<sup>10</sup> A man of wide learning and secular temperament he introduced the ideas of American liberalism in his magazine and later in life after 1947 he came under the influence of Communist ideology. His contemporary Teja Singh (1894–1958), a teacher of English by profession is also one of the modernizers of Punjabi prose. He, as Gurcharan Singh claims, displaced some of the earlier traditions of Punjabi essay. 'He modified the old *Sākhī* style and converted it into the essay genre of the English tradition.'<sup>11</sup>

As in Punjabi, when essay was introduced in Sindhi under the influence of English education, it was a departure from the earlier traditions of prose. Like many other things Mirza Qalich Beg was also a pioneer of the essay in Sindhi. He was followed by Dayaram Gidumal whose critical works are among the best specimens of Sindhi prose in the nineteenth century. Bherumal Mahirchand Advani, Lalchand Amardinomal Jagtiani, Parmanand Mewaram and Jhetmal Parsram Gulrajani made substantial contribution towards the growth of Sindhi prose, and particularly the genre of essay.

Twentieth century Tamil prose was fortunate to have the services of Bharati and V. Ramaswami Iyenger, both of whom made it into a supple instrument of literary expression as well as for political battle. Maraimal Adikal—he changed his original name 'Svami Vedachalam' because of its Sanskritic association as part of his anti-Sanskrit campaign—fought his battle of 'Tani' (pure) Tamil with a scholarly diction created by him. Ramaswami Iyenger, the editor of the magazine *Manikkodi*, that brought changes in the form of fiction and in the literary taste of the Tamil people,



created a simple and lucid prose. He is admired as one of the architects of modern Tamil prose. The Tamil prose was farther enriched by his associates T.J. Ranganathan, and P.G. Sundararajan, both known for their sense of humour. Mention must be made of V.I. Kalyana-Sundara Mudaliyar, a great journalist, who wrote on various subjects with amazing simplicity. He inspired the great novelist Kalki (R. Krishnamurti), a popular prose stylist. The man who has been hailed as the greatest prose writer in Tamil in the first half of this century is the fine short story writer Puthumaippittan.

The Telugu situation is extremely interesting as the battle between the *Granthika* (bookish) style and *Vyāvahārika* (spoken) Telugu entered the most intense stage of its rivalry in the early years of the twentieth century. Gidugu Ramamurti Pantulu (1862–1940) who initiated the movement in favour of *Vyāvahārika* Telugu, finally won the battle. Like the *sādhū bhāṣā* of Bengali, *granthika* has now been almost replaced. Dr. Anjaneyulu writes, 'thanks to his (Ramamurti's) efforts, *Śiṣṭa Vyāvahārika* (Spoken Telugu of a cultural variety) began to be used by the newspapers as well as by the creative writers. . . . In fact, now few indeed are the prose writers who insist on the *Granthika* style.'<sup>12</sup>

The essay as a distinct literary form appeared in Telugu in the 1860s. The early writers were mostly under the influence of English essayists; Addison and Steele in particular, and wrote about the burning issues of contemporary society. The experiment with the personal essay on the other hand was first made by V.R. Narla about a century later in the 1950s. Experimentations of various other types of prose, however, were carried out by the novelists and the short story writers themselves. Different forms of prose—biography, autobiography, travel, epistle etc. appeared in Telugu, but none was produced in abundance.

Kannada on the other hand, which had its first work of personal essay—a translation of Bankim's *Loka rahasya* in 1890—had a rich harvest. 'The fourth decade of the present century,' informs V.M. Inamdar 'marks a sudden efflorescence which manifested itself in three significant publications of the year 1931.'<sup>13</sup> They are M.G. Venkata Sayya's *Pollyanna prabandhagalu*; *Hanneradu hāsaparihāsagalu*; (a collection of essays written by several writers including Bendre, Gokak and Mugali) and P.T. Narasimhachari's *Rāma cariyā nenapu*. Alongwith them V. Sitaramaiah and A.N. Moorthy Rao firmly established the personal essay which is the finest achievement of Kannada prose. Inamdar writes, 'the essay in Kannada has assumed a variety of forms. . . . It has turned out to be a vehicle of barbed social satire in the hands of Karanth and Sriranga. For Gorur Ramaswamy Iyenger, K.V. Puttappa and Rao Bahadur (R.B. Kulkarni) it is the medium of picturing the humour and hilarity of rural life. To P.T. Narasimhachar and T.N. Srikantayya it can open the doors to an amused contemplation of the beauty and mystery of common things.'<sup>14</sup>

As in Kannada, the essay with its various ramifications is the finest



achievement of Bengali prose. Since the second decade of the nineteenth century prose has attracted the best Bengali minds and by the end of the century not only did prose become an extremely flexible instrument of intellectual and emotional expression but it blossomed into myriad forms—biography and autobiography, satire and humorous writings, travels and sermons. When Bengali prose entered the present century it has been already shaped by Rammohan and Vidyasagar, Akshay Kumar Datta and Debendranath Tagore, Keshab Chandra Sen and Sibnath Shastri, Kaliprasanna Singha and Rasasundari Devi, Bankim Chandra, Vivekananda and Rabindranath, Haraprasad Shastri and Ramendra Sundar Trivedi and Jagadish Chandra Basu. The present century witnessed the later phase of Rabindranath's career as an essayist and alongwith him indeed a crowd of eminent prose writers. The urbanity and the mellifluousness of Tagore was matched by the picturesque quality of Abanindranath's prose. The contrast came from Pramatha Chaudhuri of *Sabuj Patra* whose style is marked by wit and conceit, and Rajshekhar Basu (who wrote short stories under the pen name *Paraśurām*) who wrote an unadorned direct and terse prose. Annada Shankar Ray and Buddhadev Basu are the two most conspicuous artists of prose. It is difficult to name all the distinguished prose writers but it is suffice to say that Bengali prose, during the period under consideration reached the culmination of a vigorous intellectual and artistic tradition.

Urdu had a tradition of literary prose before the colonial period but its experiments with modern prose dealing with the contemporary social and political experience and the agony of the slow disappearance of the Mughal world, began after 1857. The leadership came from Sir Syed Ahmad Khan and his associates. The power of modern Urdu prose was manifested first in the writings of scholars. Muhammad Husain Azad, Nazir Ahmed, Altaf Husain Hali and Shibli Nomani are the quadrumvirate of Urdu prose in the nineteenth century, who remained models for many writers in the twentieth.

The twentieth-century Urdu prose grew into further maturity and exhibited greater variety. Husaini<sup>15</sup> informs that translations, such as Yeldrim's rendering from the Turkish and various prose-translations of Tagore's *Gitanjali* helped the growth of a poetic prose, and particularly the trend of *belles-lettres* in Urdu. The direct influence of Oscar Wilde and Walter Pater was also quite significant.

Urdu distinguishes two major types of prose: *maqala*, a serious essay, scholarly in temper and logical in structure, and *inshaiya* which is the nearest approximation to the personal essay of Western literature. S.M. Hasnain writes, that although the term *inshaiya* was not unfamiliar in Urdu but as a distinct literary genre it was introduced for the first time by Syed Ahmad Akhtar in 1944 and since then such writings have been given a special status in the history of Urdu prose.<sup>16</sup>



There is another type of prose in Urdu known as *haju*, a form of light literature, the closest approximation to 'satire'. Zaidi writes that '*Haju* has been the most important form of light literature and, at times, crossed over to serious literature too. It has been used by poets to rouse public consciousness against corrupt administration and superstitious social institution.'<sup>17</sup> Humour and Satire flourished with the journal *Avadh Punch* (1877) and with several writers<sup>18</sup> particularly Ahmad Shah Bukhari, Pitras (1897–1958), well known for his only collection of essays *Patras Ke madāmin* (Essays of Pitras, 3rd ed. 1939).

Another form of prose which has been cultivated with great care in Urdu is *Letters*. Among the celebrities who made this genre significant include Ghalib, and after him Sir Syed, Hali, Shibli, Dagh, Amir Minai in the nineteenth century, and Abul Kalam Azad and Muhammad Iqbal in the twentieth. M.A. Husaini describes the letters of Azad collected in *Ghubār-e-Khatir* (Dust on Heart) written from the Ahmadnagar Fort Jail (1942–45) 'a class by themselves', and Safia Akhtar's letters *Zer-e-Lab* (Murmuring) as a break-through in 'the personal art of letter writing.'<sup>19</sup>

If we have not mentioned about the status of prose in other languages it is mainly because prose as an art-form was yet to establish itself firmly in these languages. Dogri and Kashmiri did not have any literary prose till the Independence, and Konkoni, although had a tradition of religious prose in the main, did not produce much during the period under consideration.<sup>20</sup> In Maithili also, not many prose works of merit were published during this period. The modern essay was pioneered by Muralidhar Jha in the first quarter of the century. Their were noted essayists like Umesh Misra, Ramanath Jha and Srikrishna Jha but not many publishers—and probably not a sizable readership—interested in non-fictional works. Therefore the essay was mostly confined in the journals. The essay began to appear in *Rajasthani* in 1940s in the journals alone. Nepali had several literary magazines from the beginning of the century and different forms of prose appeared in them. Balakrishna Sama has been claimed as 'one of the most accomplished writers of essays' by Joysh Gurung<sup>21</sup> though unfortunately none of his collection is available. The noted poet Lakshmiprasad Devkota's first collection of essays *Lakṣmī Nibandha Sangraha* (1945) came only in the mid-1940s. There are several other fine writers, Parasmani Pradhan, Ramakrishna Sharma (b. 1921), Krishna Chandra Singh Pradhan (b. 1925) and Shankar Lamichane (1927–76), one of the essayists strongly influenced by British writers. Accha Rai Rasik (1928–44) is one of the noted writers of humorous prose. His first collection, *Saptakosi* (Seven Rivers) was published posthumously in 1955. Soon after Independence, with growing patronage from government and academic institutions and also rise in literary, the prose literature in all these languages began to grow in size, variety and quality.<sup>22</sup>



## IV BIOGRAPHIES AND AUTOBIOGRAPHIES

The political ideologies and the movements had their impact on all genres of literature. The phenomenal expansion of the biographical (and autobiographical) literature in different languages, too, was connected with the political and social movements. The hagiographical literature of the earlier centuries coincided with religious movements, the new secular biographical writings that emerged in the nineteenth, as we have demonstrated in the earlier volume, was a part of our nationalistic aspirations. The last century witnessed the growth of biographies of our own poets and saints and scholars and leaders, as well as historical figures of the Western world. There were two distinct streams: one presenting the cultural heroes of each linguistic and religious communities who have been inspiring the people for centuries and other presenting the contemporary eminent men, some of them politically important, most important of whom was Gandhi.

We give a few examples at random from different languages. In 1916 Bezbarua wrote the biographies of the saint-poets Shankaradev and Madhavadev, the two most influential figures in Assamese cultural life. Surya Kumar Bhuyan wrote the life of Anandaram Barua, another cultural hero of Assam, in 1920. There was an abundance of biographies in Gujarati: Kishorlal Masharwala, Mahadev Desai and Jhaverchand Meghani, all dedicated Gandhians, used this particular genre both to instruct and inspire people during the national movement. The life and doctrine of Gandhi also encouraged the growth of religious biography in Gujarati. Kishorlal wrote biographies, *Rāma and Kṛṣṇa* (1923), *Buddha and Mahavir* (1923), *Isu Khṛṣṭ* (1924) and *Sahajānanda Swāmī* (1924); Meghani wrote biographies of Swami Dayananda and Lala Lajpat Rai, one a religious leader with strong political impact, and the other a political leader belonging to the religious organization started by Dayananda. He also wrote a fine biography of Ravi Shankar Maharaj which is now available in English translation under title *Earthern Lamp* (1979). Mahadev Desai wrote, among other works, the life of Saint Francis. Mahavir Prasad Dvivedi, the colossal figure of Hindi, noted for his inclination towards moral teaching wrote biographical essays on the poets and gave incentive to other writers. Political leaders became the most popular subjects in Marathi, Tilak being the centre of attraction. Narasimha Chintaman Kelkar's *Lokamānya Ṭilak Yāñce Caritra* (1923-28, 3 Vols.) is a monumental work. In the thirties national leaders like Gandhi and Nehru and Patel and Azad became favourite subjects of biographers in all the major languages in India alongwith International figures like Lenin and Stalin and Marx. The Oriya writers Basudev Mohapatra wrote the biographies of Abraham Lincoln (1930) and Washington (1930), and Chandra Shekher Mishra wrote the life of Confucius (1931).



P.K. Parameswaran Nair, a noted Malayalam biographer, wrote on Napoleon and Josephine (1932) as well as the story of Edward VII and Voltaire and Gandhi. Without going into much detail it is not unfair to generalize that a relationship existed between the concept of heroism in a colonial country and the collective popular symbolism. The hero can be a poet, or a scientist, a religious teacher or a scholar. All of them contribute to the creation of a popular metaphor and icon through their ongoing glorification of the community, language, nation and ideology.

Autobiographies in different forms, particularly those as apologies as well as expositions of one's political faith and programme became the most significant feature of this period. Surendranath Banerji's *A Nation in Making* (1925), Lala Lajpat Rai's *The Story of My Deportation* (1908), Nehru's *Autobiography* (1936), Subhas Chandra Basu's *The Indian Pilgrim* (1948, tr. from Bengali), M.N. Roy's *Fragments of a Prisoner's Diary* (1941), etc. are all extremely interesting and valuable works. One can also mention the autobiography of Dhanagopal Mukherji, *Caste and Out Caste* (1923), though it is not political in the sense the above mentioned works are. The greatest autobiographical work of this century in any Indian language, however, is *Satyānā Prayōgō* written in Gujarati by Mahatma Gandhi published in 1927, later translated into English by Mahadev Desai under the title *My Experiments with Truth*. It has been considered as a classic in the genre comparable with the confessions of St. Augustine.

Gandhi wrote in the introduction that his purpose was not to attempt 'a real autobiography' but to recount his numerous experiments with 'truth' and he claimed his 'life consists of nothing but these experiments.' Yet it is a spiritual treatise: it records all mundane events, political and social as well. Bhabani Bhattacharya, one of the noted Indian English writer, observes about the work that 'Gandhi pours scorn on his own Mahatma image and breaks into pieces. And he does that just casually, without the least intention of self-dramatizing.'<sup>23</sup>

*My Experiments with Truth* is also an important document in Indian political history because Gandhi insists on the intimate relationship that his public and private life has; the former getting sustenance from his spiritual experiments and the latter gaining new meaning through its involvement with the fate of the entire nation. Whether his political power was derived entirely from his personal asceticism, as some of his admirers suggest, or whether the idea that private morality had a public consequence can be traced in classical Hindu political thought as Susanne Rudolph<sup>24</sup> argues, is not easy to tell. But this work, coming as it does from the greatest political figure of India, is an unique document of the inner struggle of a man.

*The Autobiography* of Nehru, on the other hand, is a construction of one's past: childhood and youth and manhood, of one's achievements and ideas with the power and imagination of a historian. This work is indeed 'the



crowning achievement of Nehru as a writer',<sup>25</sup> but its greatness lies in its narration of the life of a whole nation through the persona of a man who loved life in its totality.

#### V CRITICISM

The growth of criticism in most of the languages followed almost an identical pattern. It was only in the pro-phanic languages—where a new literature grew mostly in response to the Western impact—an urgency for the legitimization of the new genres was strongly felt. And in course of their exercise towards the vindication of the new literature they had to negotiate with the Sanskrit or classical poetics on the one hand and the Western critical methods on the other. Since critical literature had little or almost no antecedents in the pre-colonial literature (except in the classical languages) the nineteenth century Indian critic had no other option but to fall back on the ancient poetics or to accept the Western critical theory. There was at least one group of critics, most outstanding as well as the earliest of them is Bankim Chandra Chatterji, who rejected the Sanskrit poetics altogether<sup>26</sup> and accepted Western critical tools and apparatus. Bankim Chandra was well-read in the Romantic school of criticism but under the impact of the Positivists and the British Utilitarians he created a framework which may be called a sociological approach to literature. The later Bengali critics did not follow Bankim blindly but all of them were reluctant to accept the Sanskrit poetics and admitted the suitability of the European criticism in appreciating and evaluating modern literature.

In other languages too, the critics responded favourably to the Western schools of criticism. Lakshminath Bezbarua or Bani Kanta Kakati, B.M. Srikantayya or T.N. Srikantayya, Shripad Krishna Kolhatkar or N.C. Kelkar, Nanda Kishor Bal or Mayadhar Mansinha, Bawa Budh Singh or Teja Singh, T.K. Chidambaranath Mudaliyar representing the trends of criticism in Assamese, Kannada, Marathi, Oriya, Punjabi, and Tamil respectively all adopted Western criticism. The choice, however, was not unanimous. There were opposing groups within the same language. There was a strong patriotic component which prompted many of our critics to take a rigid position resisting Western influence on literature and literary thought. There was an equally dominant trend that attempted to make a synthesis between the Indian and Western thought and literary ideals. Manilal Nabhubhai Dvivedi and R. Neelkantha, the two Gujarati scholars, to give an example, represent two opposite strands. The former's prejudice against English poetry is reflected in his cold reception to Narasimharao Dive-tia's lyrics, the latter's enthusiasm for the West-inspired literature is fully manifested in his four volume collection of critical essays *Manōmukur* (1924–38). Mahavir Prasad Dvivedi, a strong advocate of Indian classical values, was quite happy with the existing critical frameworks and did not see any particular reason to discard them. There was hardly any sense of



inadequacy with respect to critical models among the Hindi critics before the emergence of Ramchandra Shukla. The patriotic-national view of literature projected the traditionally respectable ideals of morality, social and domestic duties, the place of sex in literature etc. and counteracted the new literature quite vehemently. This school of critics did not lack erudition but was totally unsympathetic to the new group of writers. P.K. Narayana Pillai, a distinguished Malayalam critic, for example, failed to appreciate the beauty of Asan and Vallathol as he almost made his critical motto to find faults of the moderns. Yet he is the man who, points out Sukumar Azhicode, in the English preface to his work *Tuñcatt Eluttacchan* (1930) wrote several years before T.S. Eliot that 'Every age requires the past to be interpreted to it in terms of its own ideas. In the interests of the continuity of letters no great author of the past should sink into a mere *magnifomina umbra* (the shadow of a great name).' <sup>27</sup>

As part of the nationalistic project of reinterpretation of Indian heritage, after a long gap, the Indian scholar looked into the rich and vital tradition of the *Alaṃkāra Śāstra* with great interest to reassess it. This period witnessed a phenomenal growth of translation of important Sanskrit texts, *Nāṭyaśāstra* of Bharata, *Dhvanyāloka* of Anandavardhana, *Vakrokti Jīvitam* of Kuntaka, to name the most influential works, in English and their exposition in different Indian languages. Scholarly treatises by Ananda Coomarswamy, Sushil Kumar De, M. Hiriyana, P.V. Kane, V. Raghavan and several others created a great impact on the Indian critics and the scholarly reader.

The different Western schools of thought, however, dominated the Indian critical thinking and one notices the debates on issues like art for art's sake, or idea of imitation, literature and morality, literature as an instrument of social change, went on endlessly among the Indian critics themselves. The Art for art's sake school, for example, dominated Marathi literary activities for a long time. It started with S.K. Kolhatkar whose views found support from N.C. Kelkar, and the two most influential novelists of the period, V.M. Joshi and N.S. Phadke. The opposition came from V.S. Khandekar and more strongly from Kavishvar, who in his *Nītiāni Kalopāsana* (1934, Morality and Attainment) and *Sāhitya ani Samāj jīvan* (1935, Literature and Social Life) anticipated sociological and Marxist view points. Such debates encouraged the growth of academic criticism not only in Marathi but several other languages as well. Most of our distinguished critics were teachers of literature. Mohitlal Majumdar (1888–1952) and Srikumar Bandyopadhyay (1892–1970), both university teachers, tried to construct theories of literary analysis with considerable success. Academic criticism, however, is generally derivative and dull. The major creative writers themselves including Tagore and Bezbarua, Sri Aurobindo and Nirala, Visvanatha Satyanarayana and Premchand have made significant contribution to the growth of the Indian critical literature.



## VI TRAVELOGUES

Travel literature that emerged in the nineteenth century had a rather uneven growth in the twentieth century. The first fifty years of the century in Assamese is practically barren with the sole exception of Jnanadabhiram Barua's *Bilātar Ciṭhi*. Sindhi and Punjabi did not produce any significant work except N.R. Malkani's *Kāśmīr jo Sar* (1925) and M.K. Khilnani's *Hind jo Sair* (1925) in Sindhi; and Lal Singh Kamla Akali's *Merā Valaiti Safarnāmā* (1936), one of the finest works in Punjabi. Neither Tamil nor Telugu had a rich crop either. A.K. Chettiyar's *Ulakam Currum Tamilaṇ* (1940), the title means the Tamilian who goes round the world, is one of the popular modern travelogues. This work also happens to be one of the finest accounts of visits in foreign countries in Tamil.<sup>28</sup> In Telugu, too, despite the fact that earliest travel account in the language *Kāṣṭi yātrā carita* (1838) was published in the nineteenth century, travelogue is not a very popular genre.<sup>29</sup> Travelogues began quite early in Bengali and Gujarati. The first important Gujarati travelogue *Inglandno pravās* by Mahipatram Nilkantha was published in 1862. Since then the genre flourished though its size was never very large. As we had observed before, the travelogues in Indian languages can be classified into two groups, one dealing with the foreign countries, particularly England, and other with our own country. The travel accounts of India, again deal mostly with the Himalayas and Kashmir, and to some extent the pilgrim centres. K.M. Munshi's *Mari Binjawab dar Kahini* and Kaka Kalekar's *Himālayāno pravās*, both published in 1929 represent the two aspects of Indian travel accounts; the former is an account of the author's journey in Europe and the latter in the Himalayan region which the author covered on foot.

Rabindranath dominates the Bengali travel literature too. His delightful travel accounts in Europe published in the late nineteenth century were followed by *Jāpān Yātrī* (1919), *Pārasye* (1936), *Rāṣiyyār Ciṭhi* (1930), covering his experiences in Japan, Persia and Russia respectively. They are important documents of Indian understanding of different civilizations and socio-political systems. The two aspects of travelogues mentioned above are amply reflected in Annada Shankar Ray's excellent account of European experience in *Pathe Prabāse* (1931) which happens to be one of the most representative works of the growing body of literature on Indo-European relations, and in Prabodh Kumar Sanyal's *Mahāprasthāner Pathe* (1933), an extremely popular narrative on the Himalayas, which is also the beginning of the 'travel-narrative' with fictional components, a new genre in Bengali.

Travelogues started to appear in Marathi from the 1860s and by the end of the century it acquired respectability as a new genre, mainly because of Pandita Ramabai's works on England and America which were published in 1883 and 1886 respectively. During the first two decades of the



present century travelogues became popular. Among the works of this period most noted are Visnubhat Godse's *Māzā Pravās* (1907), and N.C. Kelkar's *Vilāyetecī Bātāmī patre* (1922, English News Letters), a work written in a refreshingly humorous style. Anant Kanekar's *Dhukyātūn Lāl Taryākḍe* (1940, Through the Mist to the Red Star), a diary of author's travels in Russia, is one of the admired works in Marathi. After the 1950s travelogues gained new heights in the hands of Kaka Kalelkar, and Mahadeo Shastri Joshi and the noted short writers Gangadhar Gadgil, R.B. Joshi and P.L. Deshpande.

Travelogues in Oriya, though first appeared in the last quarter of the nineteenth century in the pages of the journal *Sambāda Bāhikā* and *Naba Sambāda* around 1886–87 and also in the writings of Fakirmohan, had to wait till the middle of the century to emerge fully. Mahapatra makes fun of the general quality of the Oriya travelogues rather cryptically: 'There is an Oriya proverb that says: I went and came back, what I saw (that) I have told: The Oriya travelogue writers are such proverbial reporters.'<sup>30</sup> However Mayadhar Mansinha's *Paścima Pathika* (1947), a delightful work distinguished by a poetic vision and sophisticated style, is an exception.

The corpus of travelogues in Hindi is not very big though it is quite varied. Manoranjan's *Hamārī Vilāyat Yātrā* (1926) and *Uttarākhaṇḍa ke pathapar* (1936), one about England and the other about the Himalayan regions, both written in a poetic prose are among the finest works of this genre in Hindi. Among the many votaries of this genre, the author who stands out is Rahul Sankrityayan. His *Tibbat Mē Savā Baras* (1933), is one of the fascinating works on a country so little known to most of us. R.L. Khandelwal writes about Sankrityayan: 'possessed with an irresistible wander-lust and an undying urge to seek ancient manuscripts, he visited the most intriguing and forbidding regions, and wrote his travelogues which are superbly fascinating. His *Ghummaḍ Shāstra* is almost an encyclopaedia of details'.<sup>31</sup> Rahul Sankrityayan is indeed the most fascinating figure of modern Indian travelogues.

The Nepali writers have also produced some interesting travelogues. In 1880 an interesting work *Cīn paricaya* was published in Nepali. This may be considered as one of the earliest attempts to introduce Chinese social life to the Indians in an Indian language. Literature on China is so scanty and superficial in most of the Indian languages that Tshering Wangdi's travels accounts in China under the title *Mero Cīn bhraman* published in the periodical *Khoji* in 1940, therefore, deserves special mention. Another interesting work in Nepali is *Dārjayling Darpan*, an evocating and informative work by a Brahmin who travelled from eastern Nepal to Darjeeling in the first decade of this century. It was about this time Dilip Shamsheer and Sherman Rana brought out the accounts of their travel in England under the titles *Yuroḍ Yātrā* (1910) and *Mero London Rāj Tilak Yātrā* (1913), (My



Journey to London on Coronation). As expected, Nepali travelogues have a special interest in the Himalayan region.<sup>32</sup>

Travelogue did not flourish in Kannada the way it was expected to grow. It started in 1890 with K. Venkataraman Sastri's *Dakṣiṇa Bhārata Yātrī*. But it took nearly a quarter of a century for the first real literary work in this genre—V. Seetharamiah's *Pampā Yātrī* (1925), an account of the Hampi ruins—to appear. A work that matched its poetic vision and expression—V.K. Gokak's *Samudradaceyindu*, series of letters from England—was published more than a decade later. Since then, however, travelogues have come to stay in Kannada and found many important writers, including Sivaram Karanth and A.N. Moorthy Rao, amongst its votaries.

The history of travelogues in Malayalam is short but exciting and absorbing. The first work in the genre *Varthamānappusthakam* or *Roma yātrā* was written by P. Thoma Kathanar (1736–99) in the latter part of the eighteenth century but its existence was totally forgotten by later generations. It was discovered in 1935 and was printed next year. Sankaran Namboothiri informs that Kathanar accompanied K. Yausep Malpan in his journey from Parur to Rome. They went by foot up to Madras from where they sailed. They took a long route via Cape of Good Hope, South America and Lisbon. The voyage lasted nearly eight years.<sup>33</sup> It is certainly one of the most valuable travel accounts available in any Indian language.

Among the modern Malayalam travelogues mention must be made of K.P. Kesava Menon's *Bilāthi Viśeṣam* (1916), an intimate account of the author's experiences in England where he went to study law. This work is considered a 'minor classic' in the genre in Malayalam. Large number of books on Indian visits in England and countries in the continent have been written since then but this particular work is remembered for 'its old-world charm and infectious gusto.'<sup>34</sup> Among other works on Europe N.J. Nair's *Bhūpradakṣiṇa Vṛtāntam* (1938) and Kuttan Nair's *Jñāna Kāṇḍa Europe* (1936) are worth mentioning. Books on Russia coincided with the increasing impact of Marxism among Indian authors. One of the earliest writers on the subject is appropriately A.K. Gopalan, a noted Communist leader, whose *Nān Oru Putiya Lōkam Kaṇṭu* (1954, I saw a New World). K.M. Panikkar's *Āpalkkaramāya Yātrā* (1944, A Dangerous Journey) is a fascinating account of his journey to Europe across Africa during the First World War. He also wrote a book on China: *Raṇṭu Cainayil* (1956, In Two Chinas) which came soon after Joseph Mundasseri's *Caina Munnōṭṭu* (China Goes Forward) published three years before.

The most towering figure in the genre is, however S.K. Pottekkatt (1914–82) who reminds the Malayalam reader of Ibn Batuta and Marco Polo. A man possessed by a *wander-lust*, travelled all over India in his young years and then in different parts of Asia, Europe and Africa. His travel writings, we are informed, cover about 2700 pages. Guptan Nair writes, 'He



can be poetic or informative or sharply critical at will. His range is the whole world.' The two other figures who can be compared with him are Rahul Sankrityayan and Ramnath Biswas, the former shares Pottekkatt's gift of story telling, the latter his experiences. Pottekkatt's place in the history of Indian travelogues is unique.

The growth and expansion of travelogues in different Indian languages is an unmistakable indication of the Indian interest in space. It is important to note that the travelogues are clearly divided into major geographical zones, Indian and European. The travelogues dealing with the Indian cities and villages, pilgrim centres and places of historical interest, mountains and rivers are part of a nationalist programme to which the writers participated consciously as well as unconsciously. The Bengalis writing about Orissa or the Gujaratis about Kashmir and the Marathi writers about the Himalayas are exploration into the geography of one's own country. One can describe this space as 'known unknown' locations within one's knowledge.<sup>35</sup>

The excitement of the discovery of the known-unknown space in travelogues soon encouraged writers to discard the framework of reports and to enter in the field of fiction. Travel accounts which always formed a significant component in our old literatures and surfaced in the formative periods of the novels, soon developed into a fictional genre as well. Twentieth-century travelogues, then, can be subdivided into two categories, the informative accounts of men and nature and the narratives of travels bordering into the world of fiction.

The travelogues dealing with Europe and other countries celebrate the joy, as well as strangeness, of encountering the other. These travelogues, are to a great extent an ideological representation of Indo-European relationship, about which we will speak later.

### *Prose in Indian-English*

Before we conclude the chapter let us add a few words about the state of prose in the Indian-English writings. The corpus is fantastically large and with the growth of the size of the English-reading Indian public, the size of Indian English prose has grown enormously. All the major national leaders used English with ease and competence, and the journalists and the academics depended more and more on English to communicate with the rest of the world beyond their linguistic zones. English prose written by Indians in this period is remarkable not only because it is the depository of various shades of Indian experience during the most turbulent period in their history but also because of its intrinsic merit. More than the poetry written in English, which rarely rose above mediocrity; more than the fictions, only a handful of which compares with the best that were written in Indian languages, the prose written by the Indians in English deserves fulsome praise for its power and variety and authenticity, and must be



considered as the finest achievement of Indian literature in its totality. The creation of the world of prose in English include some of the greatest figures of our contemporary history—Swami Vivekananda, Sri Aurobindo, Rabindranath Tagore, Mahatma Gandhi, Ananda K. Coomarswamy, Jawaharlal Nehru, and S. Radhakrishnan. These are the writers through whom Indian spoke to the world. I like to conclude this chapter by quoting two passages from two autobiographies, widely different from one another. One is written by a great leader of the people, the other by a scholarly writer, 'unknown' outside the community of intellectuals, but both are gifted writers of English prose, considered to be among the best India produced so far. The works are *An Autobiography* (1936) by Jawaharlal Nehru and *The Autobiography of An Unknown Indian* (1951) by Nirad C. Chaudhuri. The first passage has the mountains as its subject and the second the river and the rain: representatives of two aspects of Indian geography that had dominated Indian psyche and Indian literature. They are two fine specimens of prose emerging out of Indian sensibility.

1. This was my first experience of the narrow and lonely valleys, high up in the world, which lead to the Tibetan plateau. From the top of the Zojila pass we saw the rich verdant mountain sides below us on one side and the bare bleak rock on the other. We went up and up the narrow valley bottom flanked on each side by mountains, with snow-covered tops gleaming on one side and little glaciers creeping down to meet us. The wind was cold and bitter but the sun was warm in the day time, and the air was so clear that often we were mislead about the distance of objects, thinking them much nearer than they actually were. The loneliness grew, there were not even trees or vegetation to keep us company—only the bare rock and the snow and ice and, some times, very welcome flowers. Yet I found a strange satisfaction in these wild and desolate haunts of nature; I was full of energy and a feeling of exaltation. . . .

The higher valleys and mountains of Kashmir fascinated me so much that I resolved to come back again soon. I made many a plan and worked out many a tour, and one, the very thought of which filled me with delight, was a visit to Mansarover, the wonder lake of Tibet, and the snow-covered Kailas nearby. That was eighteen years ago, and I am still as far as ever from Kailas and Mansarover. I have not even keen to visit Kashmir again, much as I have longed to, and ever more and more I have got entangled in the coils of politics and public affairs. Instead of going up mountains or crossing the seas I have to satisfy my wanderlust by coming to prison. But still I plan for that is a joy that no one can deny even in prison, and besides what else can one do in prison? And I dream of the day when I shall wander about the Himalayas and cross them to reach that lake and mountain of my desire. But meanwhile the sand of life run on and youth passes into middle age and that will give place to something worse, and sometimes I think that I may grow too old to reach Kailas and Mansarovar. But the journey is always worth the making even though the end may not be in sight.<sup>36</sup>

2. The town had grown around and along a visible thread, a three-stranded thread, which was formed by a little river with two roads running along its two banks.



We inherited the tradition that the river once had its day, but what we saw was only its impoverished old age. Except during the rains, when it was full to the brim and shinning across its whole breadth of some two hundred yards between one road-bound bank and another, it was an emaciated channel where the water never was more than waist-deep and in most places only knee-deep. But we loved the river. . . .

The contrast between the general poverty and the few surviving heirlooms of our river vanished for about four months every year. During the monsoon season it filled out, became swift, or at all events moving, and permitted navigation all the way through. After the first few showers the narrow water course would begin to gain on the low meadows and mud-flats on either side and reach out towards its old and higher permanent banks. Little by little the water rose and became muddy as well as full of life. The first crowd to hold revels in it were the frogs. We heard their croaking throughout the day and throughout the night. Then arrived the leeches, which frightened us not so much by sticking to our shins, arms and backs as by the threat imagined by us, of creeping into the body cavities. . . . At the next stage of the rise of the river came large parties of peasants from the hamlets surrounding the town. They came with bamboo fishing cages and small fishing nets fixed to bamboo poles slung on their arms. They had flat and wide-brimmed lead hats on the head, but nothing beyond the thinnest of modesty clouts below the belt. They ran into the water with loud shouts, scattered into small parties, and plunged and rose and shoved in search of fish. . . .

Last of all came the boats which were the sight of the season we loved best. Every year they came like migratory birds, in twos and threes for the first few days and then in larger numbers. Some chose to be moored in unsociable isolation, some even midstream, but the majority preferred the appointed mooring places, and lay huddled together. . . .

During the day the boats were a pretty and friendly sight. At night they became something more, mysterious. They themselves could be seen only as blurred masses, for their little kerosene lamps could never break up the nearly solid darkness around them, but the reflections of those lamps seemed to set the fringes of the river on fire when the water was still, there appeared to be an illumination going on two or three feet below the surface of the water, and with breezes and ripples swaying ladders, spirals and festoons of amber-coloured light made their appearances.<sup>37</sup>

## CHAPTER 9

# Indian Fiction

### I TWO STREAMS

#### *Parallel Literatures*

The mushrooming of printing presses, publishing houses and journals of various kinds accelerated the growth of fiction and continued to enlarge its readership. Almost in all the language areas where these three institutions were firmly established there grew a parallel literature, which can be called in the absence of an appropriate term, 'the popular literature'. This literature is not for the 'illiterate' but for the 'literate' section itself. It is different from the literature of the 'illiterate' which consisted mainly, if not entirely, of religious literature belonging to the pre-printing traditions. This literature, like the 'high-brow' literature of the educated middle class, was also for the consumption of the same section, and it also grew under Western influence. In a society where the reading-community is divided into various groups according to their education and moral and aesthetic values the literary production is also controlled by the requirements of these very groups. The popular literature varied from pornography to scandals, erotic writings to malicious fun found their models from English literature. Reynold's *Mysteries of London* which was popular in the nineteenth-century Bengal and Maharashtra, travelled in other parts of the country and acted as models for one kind of popular literature. The following observations by Sitapati with regard to Telugu literature are applicable to all the Indian literatures particularly in those languages where the readership was large but not very educated:

During the thirties and forties of this century, novel writing was reduced to the level of a commercial business. Publishers could purchase the copyright of a novel for fifty rupees, and there were shrewd writers who could produce a novel in a couple of days. . . . There are thrills, loves, jealousies, appointments and disappointments enough to amuse the readers. . . . Whatever their value as literature might be, they were sold in large numbers—particularly on the Railway platforms, because they could afford delight to the readers like a fleeting picture.<sup>1</sup>

Much of this literature is now completely lost. Only a part of the lampoon-literature, and political and social scandals have remained buried in the pages of now forgotten journals and books. No Indian scholar so far has undertaken any serious in-depth study of this literature which can provide



crucial links between the 'low brow' popular literature and the 'high-brow' serious literature. The only form of popular literature that slowly gained respectability and became a part of the elite literature is the thriller in general and the detective novel in particular.

The detective novel in its crude form appeared in the nineteenth century Bengal and also in Marathi where translations of Arthur Conan Doyle enjoyed great popularity. Bengali writers who deserve special mention in this connection are Panchkadi De (1873–1945) and Dinendra Kumar Ray (1869–1943). De's novels became extremely popular in Bengal in the first few decades of the century and were extensively translated in various Indian languages. He wrote more than thirty novels, all of them had many editions and some of them are still read and enjoyed. Dinendra Kumar Ray, a writer of greater respectability, though of less popularity, used to edit a series: *Rahasya laharī* (Mystery Waves) which included large number of works. Although he had written several fine portraits of village life, which are included in four books, and taught Bengali to Sri Aurobindo, his fame rests on these sensational novels. Both De and Ray acted as intermediaries in the creation of a popular literature in languages which did not feel the direct impact of the British thrillers and detective novels.<sup>2</sup> J. Malati Shankar writes:

Detective Fiction had its beginning in Telugu as early as 1920s. Though started with translations from Bengali, Kannada, Marathi and English, the detective novel occupied a prominent place in the development of the Telugu novel. Andhra Pracharini Granthamala, Saraswati Granthamala . . . took up the task of publication of these novels. Venkata Parvatishwara Kavulu, the popular twin poets, were the first and foremost among those who translated from other Indian languages. Almost all the novels of Panchkadi De, the king of detective novel in Bengali, were translated into Telugu, although it is said that they were adapted from Kannada versions but not from Bengali originals.<sup>3</sup>

The great interest shown in detective novels by the Telugu readers never showed signs of decline. Detective fiction in Tamil also became an extremely popular form since its introduction by Natesa Sastry in 1894 with the novel *Tānavan*. He was followed by J.R. Rangaraju (1875–1956), whose sleuth Govindan was the Tamil incarnation of Sherlock Holmes. His first novel *Rājāmbal* had 26 reprints in 26 years. NBIL lists only one work *Candrakānta* under his name (1936, 6th ed.) which is in all probability a translation of the Hindi work of the same title by Devaki Nandan Khatri. Interlanguage borrowings, often bordering to plagiarism, were more common in fiction than in other literary genres and they are most frequent at the level of popular literature including detective fiction.

Among other Tamil writers of detective fiction<sup>4</sup> are Arani Kuppusami Mudaliyar (1867–1925), a prolific writer and creator of the detective Anand Singh also modelled on Holmes, and Vaduvur Durasamy Iyengar (1880–1940) whose free translation of *The Hound of the Baskervilles* under



the title *Maruṅkāpuri Mayakolai* (The Mysterious Murder at Marungapuri, 1948) is a landmark in Tamil detective fiction.<sup>5</sup> His sleuth Digambara Samiyar—he created several detectives but Samiyar is the most admired one—is a blend of Holmes and Father Brown.

One of the noted writers of this period who wrote more than hundred novels is V.M. Kotainayaki Ammal (b. 1901) who started writing since the late 1920s. Her greatest appeal was to the women at home. Kanakaraj writes, 'What Mrs. Henrywood and Harriet Lewis were doing at the end of the nineteenth century for the women of the Western world to pass their time pleasantly with their domestic, sentimental novels, she was doing for their women folks making use of Bharatis ideas and visions.'<sup>6</sup> Another writer of this period is Tamilvanan, who made his mark as a fine writer of stories for children. He became the most popular writer of detective stories in the 1960s. *Bhaskara Menon*, the detective novel in Malayalam, by Appan Thampuran appeared in 1905, when the novel as a genre in Malayalam was in its infancy. It was followed by O.M. Cherian's *Kalante Kolayara* (1927) on the model of Wilkie Collins' *Moon Star*.<sup>7</sup>

In the 1930s when Bengali novel entered into a new phase with the novelists like Tarashankar and Bibhutibhushan and Manik, and poets initiated a new movement, Saradindu Banerji (1899–1970) introduced his sleuth Byomkesh—*Pather Kāṭā* (1932) is the first story in which Byomkesh appeared—the most endearing of Bengali detectives alongwith Kiriiti Ray of Niharanjan Gupta, and Jayanta of Hemendra Kumar Ray. All these writers exploited the major components of popular literature—thrilling incidents, exciting story, idealistic character and made entertainment the sole aim of their literary exercise. One Sasadhar Datta introduced a series of books with Mohan, a superman and a modern Robin Hood. More than two hundred volumes (206 to be exact) were published since the early 1940s and a Bengali film was made on the exploits of the hero in the early 1950s. Despite his immense popularity, Sasadhar Datta has not been mentioned by literary critics so far. Every Indian literature has its own Sasadhar Datta.

It is not true that the popular literature is necessarily morally offensive, though a large part of it tries to titillate the readers violating the strict codes of man-woman relationship observed by the middle-class. It is basically a literature of entertainment, of little intellectual power and provides certain avenues of escape from reality. If the extremes are overlooked then it is not always easy to draw a demarcating line between the serious and the popular. The demand for popular literature basically as commodities of entertainment was created by the publishing houses and magazines and the ultimate result was the production of prose narratives in huge quantity. Prose narrative in its various forms, the novel, the short story, travelogues etc. finally dislodged poetry from its height of popularity. This is the most important event in the history of Indian literature in the



twentieth century. Verse was at the zenith of popularity during the national movement but the size of the readers of verse began to dwindle and by the end of our period it got confined within a small group. The democratic base of poetry was slowly replaced by a world of exclusiveness. A vacuum that was created by the esoteric and individualistic poetry was filled by the prose narrative, the most democratic literary form. The avant-garde prose aspires the condition of modern poetry.

## II THE SHORT STORY

### *Late and Early Appearance*

Of all the genres in Indian literature, the short story can be described as twentieth century's own. Several languages witnessed the growth and in some cases origin, of the short story only in this century. The first collection of Dogri short stories *Pahlā phul* by Bhagavat Prasad Sathe was published in 1947; Rajasthani stories had begun to appear in magazines, in the beginning of the century and grew in size in a couple of decades. Manipuri stories began to emerge in the 1930s: the first collection *Leikonnugda* by Raj Kumar Shitaljit Singh was published in 1946. But the growth was tardy. Between 1946 and 1958 only two collections—*Chingya Tamya* (1955) and *Yumgi Mou* (1958)—both written by R.K. Elangba were published.

Short stories in Maithili, also a product of literary magazines, came to be recognized as a distinct genre only after 1940. Nepali short stories can be traced back to 1926 in the *Gorkhā Sansār*, a magazine published from Dehradun, but the noted writers of short stories—Bhavani Bhikshu, Govind Gothale, Rupnarayan Sinha and Shiva Kumar Rai flourished later. In Konkoni there were only two collections of short stories published before the first half of the century: *Gomanto paniśat* (1933) by V.V. Valavlikar which actually contains five novelettes, and *Onvillam* (1935), a representative collection of stories edited by Jaiwant Kulkarni. The first ever collection of short stories in Kashmiri, *Sat Sangar* (The Seven Hill Tops) by Mohiuddin, appeared in 1955.

The reasons for the late development of the short story in these languages are too well known to be reiterated. The genre, however, was well established in many other languages by the first quarter of the century and it was already well established in Bengali by the last decade of the nineteenth century. During the first decade of the present century Rabindranath Tagore has been already acclaimed as a fine writer of short stories and the new genre had many votaries including Prabhat Kumar Mukhopadhyay (1873–1932) who had become popular in many languages including Marathi. Tagore wrote some of his finest stories, *Post-Māṣṭār* (1891), *Kābulioālā* (1892), *Samāpti* (1893), and *Naṣṭaniḍ* (1901) long before short story took roots in other Indian languages. The three-volume collection of stories of Tagore entitled *Galpaguccha* contains 84 stories, the last of which was



written in 1933. Tagore also wrote three more stories collected in *Tin Saṅgi* (1941). He also wrote several fables and allegorical tales, among which the most notable and also most powerful is *Totā kāhinī* written in 1918 against the recommendations of the Sadlar Commission. He himself translated this story into English.<sup>8</sup>

By the year 1910 Tagore wrote 77 stories and in the period under consideration he published only 15 stories out of which 10 were written during his active association with *Sabuj Patra*. Several stories of Tagore were already translated into Hindi and English and during the second decade of the century. When his stories began to be published in English, he became one of the popular and influential short story writer making significant impact on many writers in other languages. Undoubtedly there were precursors of Tagore to experiment with the form but he was the first to realise its potentiality and to acquire mastery of the art. For him it was not the 'story' but the mood and the movement; a slice of life, a vignette of the moving and changing panorama which became important. He did not have any particular model before him though attempts have been made to discover affinities between his stories and Chekov's. This is a new form of art that emerged out of an authentic experience of rural India. He started with 'small happiness and small sorrows', the smiles and tears, the trifling and the ordinary as his 'stoff' and created stories of 'feeling' without sentimentalization. The ordinary men and the extraordinary moments of their life became a significant theme of Indian literature. In the first ten years of the twentieth century, Tagore exploited the new form so deftly, that it was transformed into a major literary genre. It did not remain only narratives of single moments or of simple problems but matured into records of complex problems. *Naṣṭa Nid* is one of the finest studies of man-woman relationship, a tragedy in miniature.

### *The Malayalam Short Story*

The Malayalam short story was firmly established by the second or the third decade of the century. 'The first literary piece that could be even remotely called a short story,' writes a scholar of Malayalam, 'in its modern sense is believed to have appeared in Malayalam only in 1891 though the name of the genre as such became popular much later, probably between 1932 and 1952.'<sup>9</sup> The stories written in the beginning of the century were of amorphous character hovering between the exciting world of romance and a melodramatic incidents related to contemporary life. Among the early writers of short stories were Oduvil Kunju Krishna Menon (1869–1916), C. Kunjirama Menon, Ambady Narayana Poduval, E.V. Krishna Pillai, the distinguished essayist, and K. Sukumaran (1876–1956). The last named author was very prolific: he published all his stories in five volumes entitled *Sukumāra Kathā Manjari*. Historically important though these writers are, Malayalam short story finally began to blossom from the late 1930s.



Its makers were: Thakazhi Sivasankara Pillai, Kesava Dev, Ponkunnam Varkey, Muhammad Basheer, Karoor Nilakantha Pillai, S.K. Pottekkat and Uroob (or P.C. Kutti Krishnan), a galaxy of talented writers. Almost all of them responded to new ideology propagated by the *Jivita Sāhitya Prasthānam* (1937). They represented the life of the peasants and the labourers, the teachers and the factory workers, with vivid realism. The world of destitution and hunger, suffering and cruelty exists side by side with the world of mystery and wonder, human love and tenderness.

### *Phases of Marathi Short Story*

The Marathi short story as a distinct literary form emerged in this century. Deshpande writes: 'the short story is virtually a creation of this period (i.e. 1920–60). Hari Narayan Apte who had written 'Short Stories' in the previous period was hardly aware of their being an independent 'form'.' V.S. Gurjar (1885–1962), a little later, wrote 'Short Stories' which became popular; but had only the vague feeling that what he was writing was different from the novel. The 'story' was the thing to them; they were unsure about its 'shortness'.

The short story as a distinct form of art emerged through the exercises of Divakar Krishna Kelkar (1902–73), whose first collection *Samidhi ani Itar Saha Goṣṭi* was published in 1926, and G.G. Limaye (1891–1971), both recognized as the pioneers. N.S. Phadke and V.S. Khandekar, the two popular novelists and belonging to opposite schools of writings, exploited the new art form, each in his own way. Phadke found his themes in the life of the upper middle class, told simple stories competently. Khandekar tried to experiment with techniques and drew materials from a larger area of life. Although both of them have been criticized by the later writers and critics, they made short story more popular than ever, and made their successors aware of its immense possibilities.

The new wave of short story mainly directed against the artificiality of Phadke began with Y.G. Joshi but culminated in the collective efforts of writers like V.V. Bokil (1903–73) and D.R. Kavethekar (1900–78), R.V. Dighe (1896–1980) and G.L. Thokal (1909–48) as well as the concerted efforts of the magazines like *Ratnākar*, *Kirloskar* and particularly *Yasvant* devoted exclusively to short stories. Bokil wrote both humorous and pathetic stories which appealed the young, Kavethekar wrote about the middle class, Dighe and G.L. Thokal used the rural landscape to romanticize their materials. In the early thirties V.E. Sukhthankar (1903–77) wrote stories about Goa as did another Goan, Laxmanrao Sardesai (b. 1904). The former did not write anything after 1931, the latter was a prolific writer. But both brought in their short stories a feeling of the land and the people, a sense of an unknown physical space.

More serious and significant change in the short story was introduced by the women writers in the thirties: Kamalabai Tilak (b. 1905), Krishnabai



(Muktabai Dikshit, 1901–77), Vibhavari Shirurkar (Malatibai Bedekar, b. 1905). Their stories asserted a distinct feminine voice still unheard in Marathi literature. Vibhavari's stories *Kalyāncē Nisvās* (The Sighs of Buds, 1933) made a strong impact because of its powerful feminine protest against certain social conventions. Another woman writer who contributed significantly towards Marathi short story was Kusumavati Deshpande (1904–61) who made use of the external form of the personal essay with ingenuity. Around 1945, however, a new movement was initiated by the talented writer Gangadhar Gadgil (b. 1923), who was to dominate Marathi short story for the next three decades. This movement known as *Navakathā* (New Story) coincided with the new movement in poetry. Its emphasis was on the psychological tensions, on urban complexities and on the common man. There were talented writers like Arvind Gokhale (1919) and P.B. Bhave (1910–80) all of them were gifted story-tellers. Gadgil, however, is the most influential and versatile of them all. He created the modern short story in Marathi.

#### *Accent on Social Reality: Oriya, Assamese and Gujarati*

Fakirmohan Senapati introduced the short story in Oriya in the last century—his 'Rebati', a story published in 1898, is the first extant story in the language—though the new form did not immediately attract many writers. All stories of Senapati were collected in two volumes under the title *Galpa Svalpa* which was published in 1917. The short story became an established genre in Oriya in the hands of Dayanidhi Mishra (1891–1955) who wrote stories on historical themes and glorified the past of Orissa, Chandra Sekhar Nanda who on the other hand exploited mythology; Bankanidhi Pattanayak (1889–1961) and the writers of Satyavadi School, most important of whom was Godavarish Mahapatra (1898–1965). Godavarish Mahapatra, a prolific writer—he published twenty volumes of short stories between 1920 and 62—wrote with an acute social consciousness and with the zeal of a reformer mostly about the socio-economic problems of the rural life in Orissa. There were stories of other kinds but the dominant stream of Oriya literature was always realistic and life-affirming. From the mid-thirties this stream became even more vigorous with the establishment of *Naba Yuga Sāhitya Samśad* (The New Age Literary Forum, 1935). By that time two 'Panigrahi brothers—Kalindi Charan and Bhagavati Charan—emerged. Bhagavati is remembered for his two major stories—*Jāngali* (The Wild, 1929) and *Śikār* (Hunting, 1936) for fine studies of the tribal life. Both the brothers are known for their psychological insights and social concerns. Two other writers who stand out for their social concerns as well as craftsmanship are Sachi Raut Roy and Nityananda Mahapatra. The post-Independence Oriya literature had greater variety of short stories marked by vitality and beauty. The tallest figure among the talented young writers is, undoubtedly, Gopinath Mohanty.



The collection of stories by Lakshminath Bezbarua, known as the father of Assamese short story, was published in the beginning of the century. They include *Surabhi* (1909), *Sādhukathān Kuki* (1900) and *Jone Biri* (1913). His stories written with exemplary lucidity portray the contemporary society, the disintegration of aristocracy and the demoralised bureaucracy. He was followed by able writers like Nagendra Narayan Chaudhuri (1881–1947), Sarat Chandra Goswami (1894–1944), known for his three volumes of stories, *Galpāñjali* (1914), *Magna* (1920) and *Baji kan* (1930), and Lakshminath Phukan (1897–1976) whose *Mālā* (1918) and *Ophaidang* (1952) won praises from the contemporary reader. Lakshmidhar Sharma (1898–1935) and Holiram Deka (1901–60) gave a new direction to Assamese stories. Sharma, who died at a very young age, is one of the first short story writers in Assamese championing the cause of women's emancipation. Trailokyanath Goswami (b. 1906) is another noted writer admired for his competent representations of poignant moments of human relations.

Gujarati short story emerged with the efforts of K.M. Munshi, Ranjitram Mehta and Dhansukhlal Mehta—the main writers before the Gandhian era. They were pioneers but none mastered the art as did Dhumketu, who shot into fame in 1923 when his story *Post Office* appeared in the magazine *Sāhitya*. His first collection of stories, *Taṅkha* (1926) was published three years later. During the next ten years four more volumes appeared in quick succession. He opened up a new vista of experience, created characters drawn from different status and professions of life, cobblers and hunters, vegetable-vendors and prostitutes, and introduced variety of locales and psychological moods. He wrote some of the finest stories in the language despite sentimentalism and idealism. The stories of Ramnarayan Pathak (pseud. Dvireph, 1887–1955) strongly contrast with Dhumketu's sentimentalism. Dvireph, a Gandhian and a writer of philosophical disposition had basically a more intellectual outlook to life. Some of his stories on Harijan and evils of drinking, rather didactic in tone, written under the impact of Gandhi reflect the temper of the period. Ramanlal Desai (1887–1954), also tried his hand in short story. But the major writers of the period are Jhaverchand Meghani (1897–1947) who integrated his experience of the folk life into Gujarati literature, and Sundaram and Umashankar Joshi both of whom introduced the theme of the poor and the neglected, economically exploited and marginalised. They flourished in the mid-thirties and continued to remain influential for the next few decades. Jitubhai Mehta (b. 1905) and Bakulesh (1910–57), both Marxist writers, made the short story a weapon for the propagation of political ideology. Pannalal Patel (1912–89) joined the fray and some of his stories written under the influence of the Marxist thought, such as *Pithinun Padikun* (A Packet of Tamarind, 1949), or *National Saving* (1943), contributed to the growth of political stories in Gujarati.



*Maṇikkōḍi Group*

The Tamil short story was born in the writings of the great patriot V.V.S. Iyer (1881–1925) who wrote a few stories between 1915 and 1917 and brought them together into a book *Mankayar Karsiyin Kātal* in 1917. Two years later when his friend and associate Subramania Bharati published *Kānthāmaṇi* in *Svadesa Mitram*. Tamil short story, however, had already discovered its moorings: Bharati himself wrote *Āriloru Paṅku* (1911) a short story about a young man of Brahmo Samaj torn between love for the country and for a girl of an orthodox family that ended happily. Rajaji (1876–1973) and Narana Duraikannan (b. 1906) like Dvireph and Ramanalal Desai had didactic strains in their story. They helped the Tamil story to flourish and to become the medium of moral instructions. Tamil story reached its finest stage in the 1930s with sudden growth of large number of magazines all of which gave impetus to the writers of short stories. One such magazine was *Maṇikkōḍi* (1933) which was devoted exclusively to the publication of short story. The writers associated with the journal, known as Maṇikkōḍi group,<sup>10</sup> included Puthumaippittan (1906–48) and Ku. Pa. Rajagopalan (1902–44). Both left indelible marks on Tamil life. N. Pichamurthy (1900–76) and B.S. Ramaiah, the editor of the magazine, are two other celebrated short story writers. Ramaiah blessed with a long literary career has written more than three hundred stories, most of them published in his journal, which are eloquent testimony of his narrative skill. Without any formal education and knowledge of the art of the narrative either of the Western literatures or of our own, Ramaiah discovered the potentiality of the form by his own vision.

The real name of Puthumaippittan, which means 'one who runs madly after novelty' is S. Viruttachalam. 'All his stories,' writes Varadarajan, 'prove the aptness of the pseudonym.'<sup>11</sup> He has been called the 'Father of short stories in Tamil'. His short stories portray the Tamil in its fullness and variety. They are narrated in a vigorous style enlivened by wit and sarcasm. As one who lived a life of poverty and saw the darker side of the society, he wrote about poverty, inequality, superstitions and moral debasement. What the lyric was to the most of the contemporary poets; the short story was to him, a medium of articulation of his individuality. But so strong was his sense of social responsibility that he integrated his personal agony with the experience of the larger community. Among his fine stories are 'Ānmai' and 'Kalyāni', one against the practice of child marriage, one about the miseries of a second wife. His story on Ahalya questions the concept of chastity. His 'Tuṇṇpakkēṇi' is about a woman worker in a tea estate who murders the manager who raped her and her daughter. His is a hard world, a world of suffering and exploitation, and his characters are made of strong muscle with conviction to fight and to act. His sense of humour and sarcasm intensifies this grim world. Rajagopalan, contempo-



rary of Puthumaippittan has created a different world, less tense and grim, more tender and familiar. He writes mostly about villages and the daily existence of the people. He can be compared, as Varadarajan does, 'to a sculptor capable of making beautiful sculptures out of ordinary stone.' He is remembered for his well-knit narratives, most well known of which is *Viṭiyumā* (Will the Dawn Come)—a master-piece of economy of words and suspense. The story is about a woman travelling with her brother in a train on receiving a telegram from the hospital about the critical condition of her husband. The agonizing journey through night is accentuated by the rise and fall of hope and expectations and through the slow revelation of the emptiness of her life. 'The story,' writes a critic, 'is an outstanding example of the sense of form which Rajagopalan displayed when writing short stories. Commensurate with the unity found in the structure of the story, there is enough and suspense to revet the reader's attention.'<sup>12</sup>

The other important writers of this period are Pichamurthi and Mouni (b. 1905). 'If one were to formulate a grammar for the Tamil short story, Pichamurthi's achievements would be among the foremost examples of recognized modes.'<sup>13</sup> He started the avant-grade movement in poetry by championing the free-verse. His contribution to the Tamil short story is equally significant. The tradition created by these writers was further enriched by T. Janakiraman (1921–82) and his contemporaries including Jayakanthan (b. 1934) who emerged in the 1950s.

### *Experiments in Telugu*

The short story in Telugu began with Gurajada Appa Rao and Achanta Venkata Sharma who began experimenting with this new form around 1910. It was used extensively in the next decade by Chinta Deekshitulu (1891–1960) remembered for his portrayals of rural life and satire against the Telugu woman aping Western manners, in the character of 'Vati Rao'; and Sripada Subramanya Shastri (1891–1960), an experimentalist, who wrote about domestic and social problems. There were contemporary writers like Veluri Sivaram Shastri (1892–1967), a scholar-poet and translator of Sarat Chandra, still remembered for his story *Depression-Cembu* (Depression and the Bowl), a pungent criticism of the British government. Visvanatha Satyanarayana, the renowned poet, also wrote stories with considerable success. Adavi Bapiraju (1895–1952), a renowned artist, wrote about the problems of untouchability. Karuna Kumara (Kandukuri Anantam, 1901–56) mostly about the agricultural labourer and Kanuparti Varalakshman (b. 1896) about injustice towards woman, and the evils of the dowry system (*Kanyāśramam* is a notable story on this theme). The finest hour of Telugu short story began in the 1930s. Never was there such amplitude and variety. There were Malladi Ramakrishna Shastri (1906–65) writing romantic, light stories, and Mokkapati Narasimha Shastri (b.



1892), the author of the humorous narrative *Barister Pārvatisam* (1924), delighting the readers. M. Narasimha Rao (b. 1898) told stories of domestic situations through the character of the house-wife Kantam and Chakrapani A.V. Subba Rao (1908–78), Kodavantiganti Kutumba Rao (b. 1909) or Tripuraneni Gopi Chand (1910–62) kept the banner of the progressive writers flying in their stories with acute sense of realism. Chalam (1894–1979) revolutionised the approach to sex, attacked family and morality and championed the cause of women. The Telugu short story responded to the Marxian thought with fervour as it did welcome the ideas of Freud. A trend, that of psychological stories, emerged in the writings of Palagummi Padma Raju (1915–83) particularly in his acclaimed stories such as *Pādava Prayāṇam* (A Boat Journey) and *Gālivāna* (The Cyclone). The psychological narrative reached a new high in the hands of Bucchi Babu (Shivaraju Venkata Subba Rao, 1916–67).

#### *Kannada Short Story: From Navodaya to Navya*

The first experimenters of the Kannada short story were Panje Mangesh Rao (1874–1937), Kerur Vasudevacharya (1866–1921) and M.N. Kamat (1883–1940). Their stories appeared in the magazines but most of them are forgotten by the posterity. Masti is the first amongst the noted writers of *Navodaya* group to take the form seriously. His first collection of stories *Kelavu Saṇṇa Kategaḷu* (1920) is a landmark. He has been rightly called the father of the Kannada Short Story. He experimented with several narrative techniques and created characters of various type. His techniques are simple and straight-forward, closer to those employed in the tales and narrative poetry and his characters and plots are constructed in conformity with his ideals of domestic and social life. In several stories situated in the past he projects his ideals of kingship and social morality as he did in his historical novels. He made a significant impact on the next generation of writers including K. Gopalakrishna Rao (1906–67) and 'Anand' (Ajampur Sitaram, 1902–63), whose oft-quoted *Nānu Koṇḍa Huḍugi* (The Girl I Killed, 1931) is one of the major texts of the thirties, indicating the signs of the emergence of a complex narrative structure. There were writers outside the Masti tradition and some of them were quite talented but a real break through came with the Progressive Movement initiated by A.N. Krishna Rao (1908–71) in the early 1940s. His role as the path-breaker, however, is more historical. He edited the magazine *Kathāñjali*, brought out the first anthology of Kannada stories, *Kamana Billu* (The Rainbow, 1933) and himself wrote large number of stories on provocative themes which made him popular. His greatest contribution, however, is the inspiration he gave to several young writers including Niranjana (Kulakunda Shivaray b. 1923), Basavaraj Kattimani (b. 1919) and T.R. Subba Rao (1920–84). Niranjana's short stories collected in *Sandhikāla* (1943) and



*Raktasarōvara* (The Lake of Blood, 1947) are fine examples of writings of the Progressive School, their themes being social inequality and human suffering, and the mood is of anger and protest. His *Koneya Girāki* (The Last Customer, 1953) is one of the most memorable stories of this period, comparable with Premchand's *Kāfan* and Manik Banerji's *Prāgaitihāsik* in its grim realism and suggestiveness. It is the story of a dumb girl sexually abused by the society. When she finally dies out of hunger and disease, her dead body remains lying on the road, unattended and unmourned. Then comes down the last customer, an eagle, from above to tear a piece of flesh from the dead body.

Kattimani Basavaraj, born of a family of agriculturists, is considered to be one of the most 'rationalistic and revolutionary writers Karnataka has seen in recent years.'<sup>14</sup> He had to give up studies after his High School and earn his livelihood at a young age, participated in the freedom movement and went to jail in the process. There is an element of crudity and violent temper in his writings. His short story collection *Karavan* (1944–45)—these stories were written during his imprisonment—contains his first-hand experience of poverty and injustice. A freedom fighter finally initiated into the doctrines of socialism he fought relentlessly against inequality and exploitation. All his novels and short stories are products of a revolutionary mind.

T.R. Subba Rao was also under the speed of progressive movement and wrote on the usual themes with conviction. But being a conscious artist, he experimented with several techniques of narration and was the first to introduce the mode of stream-of-consciousness in Kannada. The progressive movement came under fire by the beginning of the 1950s and the *Navya* movement, which had its first expression in poetry, soon gave a new direction to the art of short story as well. U.R. Anantha Murthy (b. 1932) published his first collection of stories *Endendu Mugiyada Kathe* (1955). This work is historically important as it asserted a new sensibility and gave legitimacy to a new form that was to dominate the Kannada short story for the next three decades.

### *Premchand and his Short Stories*

The short story in Hindi and Urdu emerged about the same time; while in Urdu it began with Premchand's (*Soz-e-Vatan*, 1908, The Dirge of the Nation), the Hindi short story began with Banga Mahila's *Dulāivāli* and Kishorilal Goswami's *Indumati*, both appeared around 1910. Stories appeared in regular intervals in magazines like *Sarasvatī* and *Indu*. Jayshankar Prasad wrote about fifty stories; his first collection came in 1912. But the real beginning of the Hindi short story was in 1916 when Premchand switched to Hindi. With him, the Hindi short story, as Bisham Sahni points



out, 'moved out of the narrow sphere of personal relations and entered the larger sphere of social life, of social problems and of the destiny of the people as a whole.'<sup>15</sup>

A great novelist though he is, he is perhaps greater as a short story writer.<sup>16</sup> The number of stories written by him is close to three hundred: over thirty-five separate collections of his stories had appeared in his life time.<sup>17</sup> Premchand did not have any particular model before him though he admitted that he admired the works of Tolstoy, Victor Hugo and Romain Rolland and Tagore, especially his short stories.<sup>18</sup>

Premchand's stories, like his novels, are intricately connected with his experience of the Indian village. It is not that he has not written about the town but it is always the village, a rural psyche and a vision nurtured by the physical and psychological nature of the Indian village that controlled his art. His characters and situations, problems and issues are derived from the village: the landowners, the money-lenders, the village priests, the untouchable labourers, the innocent peasant that crowd his stories are culturally and historically rooted to the Indian village. The world of his short stories has the monotony of the life they represent; it is a bright rude world dominated by power, where the human beings are victims of age-old traditions and economic exploitation. The stories like *Uddhār*, a protest against the dowry system, *Nairāśyā*, that criticizes the social preference of a male child to a girl child; *Śūdra*, about the miserable existence of an untouchable widow who has a good-looking daughter, *Pūs Kī Rāt*, a story of the impoverished peasant shivering through the winter night; *Thākūr Kā Kuā*, a story about an untouchable woman in search of water, or *Sadgati* (The Deliverance), an extraordinary story of cruelty of man to man are examples of his art and vision.

Premchand, a keen observer of social change, wrote about the contemporary life with a rare involvement yet in a style perfectly detached. In fact the effect of most of his stories comes from the narratorial style. The most remarkable feature of his story-telling is the economy of expression and a narratorial voice cold and sarcastic; a straight-forward beginning and equally reticent end. 'One Holi morning Pandit Motiram Shastri—that devotee of pastries and lover of sweets—sat on a broken cot in his yard, his head hanging low, the very image of care and melancholy. His faithful spouse sat nearby watching him anxiously and trying in her gentle voice to wheedle him out of his depression' that is how begins the story *Manuṣya Kā Param Dharm* (Man's Highest Duty)<sup>19</sup>—a typical example of the beginning of the Premchand story, precise, bare and with an undertone of irony, which is the most powerful instrument of his narrative technique. The finest examples are *Satrañj Ke Khilāḍī* (The Chess Players) and *Sadgati*. The former narrates the life of two representatives of the decadent aristocracy of the mid-nineteenth century Avadh, who killed one another over a petty



quarrel while the British annexed their state and a new chapter of history began. The spirit of a decadent age comes to life through his gentle mockery in a pseudo-dignified style.

The two friends drew the swords from their belts. it was a chivalric age when every body went around carrying swords, daggers, poniards and the like. Both of them were sensualists but not cowards. They were politically debased, so why should they die for king or kingdom? But they did not lack personal courage. They challenged one another formally, the swords flashed, there was a sound of clanging. Both fell wounded, and both writhed and expired on the spot. They had not shed a single tear for their king but gave up their lives to protect a chess queen.<sup>20</sup>

*Kafan* published in 1936 is one of the last stories of Premchand.<sup>21</sup> It is a story of total dehumanization of man caused by poverty and privations. No other Indian writer has been able to capture the complex mood where the traces of remaining humanity get buried under a bout of frenzied hysteria. When Ghisu weeps for his wife, the father consoles him like the village priests 'be glad she's slipped out of this maze of illusion . . .' and then they stand up, begin to sing and then all the drunkards join them.

Then they started to dance, they jumped and sprang, fell back, twisted, they gesticulated, they mimed their feelings, and finally they collapsed dead drunk right there.

### *Bengali Short Story: Second Phase*

Before we proceed further let us take a quick look at the state of the Bengali short story in its second phase beginning with Tagore appearing in *Sabuj Patra*. The nature of these stories is different from the stories of the earlier period not only in technique but in mood. The observations of Kripalani are as follows:

The stories he wrote at this period do not have the freshness and charm which mark the stories he wrote in the nineties when he lived in his boat on the Padma and watched 'the lights and shadows and colours' of the landscape and life on its banks with gentle affection and ironic sympathy. The later stories deal with middle class life and its problems, in particular the tragedy of women in a Hindu household; and if they lack the aroma of fresh fruit they have the appetizing smell of strongly flavoured cheese. The author's irony in exposing the cowardice and selfishness of the Hindu husband is as subtle and sharp as his courage in denouncing injustice perpetrated in the name of holy scriptures and tradition is admirable.<sup>22</sup>

The most powerful story written by Tagore in this period is *Strir Patra* (A Wife's Letter), a manifesto of protest by woman.

Among Rabindranath's elderly contemporaries Trailokyanath Mukherji (1847–1919), least influenced by him or by any Western writers, introduced the model of the indigenous oral narrative and the chained stories. His *Damaru Carit* (1923), a collection of humorous and satirical, fantastic and realistic stories, project an anti-hero, a villain and a trickster. The



younger contemporaries of Rabindranath include Prabhat Kumar Mukhopadhyay (1873–1932), a widely-read and loved writer for his tender stories, Pramatha Chaudhuri (1868–1946), the author of *Cāriyārī kathā* (Tale of Four Friends, 1916), known for his smart, crisp and high-brow style, Sarat Chandra Chattopadhyay, highly regarded for his fine story *Maheś*, a landless farmer's love for his bull, and S. Wajed Ali (1890–1951), author of *Māsūker Darbār* (1930) which includes one of the memorable stories *Bhāratbarṣa* (India), narrated in a simple casual manner projecting the uninterrupted continuity of our tradition. All these writers extended the range of the Bengali short story, introduced new themes and experiences, experimented with new techniques and offered new insights and interpretations of life. There were host of magazines which encouraged younger writers, and the number of such writers was indeed as high as the quality of their art. Hundreds of short stories were published in the magazines and also a large number of collections were brought out despite the publishers' reluctance. It suits the Bengali genius may be because of its structural affinity with lyric in which Bengal excels, and it is a form in which almost all Bengali writers have succeeded. The writers of the *Bhāratī* group as well as the *Kallol* group—the most prominent of them is Premendra Mitra, an acknowledged master of the art—gave a new dimension to the Bengali stories in the 1920s and 1930s respectively. Charu Chandra Banerji (1877–1938), Naresh Chandra Sengupta (1882–1964) and Jagadish Gupta (1886–1957), now forgotten, were historically important they being the pioneers of introducing a psychological dimension to the short story through their treatment of sex and other basic instincts. The women writers Anurupa Devi (1882–1958), Nirupama Devi (1893–1951), Sailabala Ghoshjaya (1893–1973), Shanta Devi (1894–1988), Sita Devi (1895–1971) to name the most prominents, present extraordinary large and varied situations, ranging from the common place and pathetic to the subtle, and noble, and the profound. These writers have been marginalized to some extent, largely forgotten but taken together they represent a level of human consciousness which deserves serious attention.

One of the finest writers of this period is Rajshekhar Basu (1880–1960) who wrote under the pen-name 'Parashuram'. He shot into fame with his first few stories, collected in *Gaddālikā* (1924) marked by irony and humour, strong sarcasm against hypocrisy and an uncanny sense of the comic. His *Birīñci Bābā* and *Bhuṣuṇḍīr māṭhe*, the former about a god-man, the latter about ghosts, are among the finest things in Bengali literature. Most of the *kallol* writers, Premendra Mitra, Achintya Sengupta, Buddhadev Basu, Prabodh Kumar Sanyal, and even the poet Nazrul Islam wrote short stories. The three Banerjis—Tarashankar, Bibhutibhushan and Manik—also created three distinctly separate, rich and magnificent zones of Bengali short story. Balaichand Mukhopadhyay (or generally known as *Banaphul* 1899–1979) wrote a large number of stories and experimented with the 'short'.



ness of the short story. Some of his stories do not exceed the length of a printed page.

### *Sindhi and Punjabi: Contrasting Situations*

Despite the publication of Lal Chand Amardinmal's *Hur Makhiya*, claimed by some as the earliest specimen of this genre, 'the Sindhi short story,' observes Motilal Jotwani, 'before Independence had not yet come of age,'<sup>23</sup> which is also endorsed by Ajwani who writes that Sindhi short story developed in free India though it had its beginnings early. There were only a few writers, Amarlal Hingorani (? –1956), the editor of the short-lived magazine *Phulvani*, Nadir Beg (1891–1940), son of Mirza Qalich Beg; Assanand Mamtara (b. 1903), Govinda Panjabi, the author of *Sard Ahum* (1941) and Govinda Malhi, author of *Registāni phul* (1944),<sup>24</sup> who contributed to the growth of Sindhi stories before the partition of the country.

The Punjabi short story as distinct from the earlier tales and fables, began in the late 1920s, its exponent was Bhai Mohan Singh Vaid (1881–1936).<sup>25</sup> But only in the 1930s when most of the languages had discovered the potentiality of the short story, Punjabi too entered into its most creative phase. In the thirties Gurbux Preet Lari (1895–1977) published the monthly *Prit Lari* (1933) which acted as the avenue for short stories. He himself wrote large number of stories, many of which were adaptations. It was Nanak Singh (1897–1971), who, as a critic writes, 'actually converted the Punjabi short story from a non-serious sketch narrative into a piece of art.'<sup>26</sup> But the modern phase of the Punjabi short story began around 1936 when Sant Singh Sekhon (b. 1908) published two stories, *Bhatta* (The Village Breakfast) and *Kīṭan andar kīṭ* (Worm with Worms) in the magazine *Prabhāt* founded by Sohan Singh Josh, a Marxist writer. Sekhon translated some Bengali short stories two years earlier: *Bengālī Sāhit di Vannagi*. His first collection of stories *Samācār* came in 1943. Kartar Singh Duggal, the most eminent short story writer in Punjabi, came to limelight around this time. He was followed by Gurcharan Singh (b. 1917), S.S. Narula (b. 1917) and Sujan Singh (b. 1909). Both Sekhon and Sujan Singh were under the strong Marxian influence and their stories have thematic affinity with the 'progressive' writers in other languages. They, as well as Santokh Singh Dhir (b. 1920), acclaimed as a writer of the masses, championed the cause of the down-trodden.

Kartar Singh Duggal presents a sharp contrast to all these writers both in respect of narrative structure and in choice of themes. 'Under the influence of the naturalist movement,' writes Soz, 'he painted the most insignificant, the ugliest and the dirtiest aspects of life in his earlier narratives. But later, he explored the dark sides of animal lust and suppressed sex instinct in men and women.'<sup>27</sup>

By the early years of 1950s the Punjabi short story grew in mass and quality. Along with the writers already mentioned, Amrita Pritam and



Balwant Gargi and Devinder Satyarthi, the eminent folklorist, and Dalip Kaur Tiwana emerged as powerful voices. Both Amrita and Dalip Kaur project a feminist view of life, the former's emphasis on the sentiments and feelings, the latter's on the woe and suffering. Balwant is fascinated by the abnormal and the extraordinary, while Devinder with the rural simplicity. They all contributed to the creation of a mosaic of opulence.

### *The Short Story in Indian English*

The short story in Indian English can also be traced back in the nineteenth century. But it is essentially a twentieth-century product and as it is the case with several Indian literatures. It also grew in volume and quality in the 1930s of the century. The stories of K.S. Venkataramani collected in *Jatadharan* (1937) project Gandhian heroics, the teacher, or the lawyer practising the *nişkām dharma* of the Gita. Manjeri Isvaran (1910–66) not only is the most productive of Indian English story writer, he is also the first major writer with an awareness of the artistic aspects of this art form. Despite his florid style and sentimentalism, leisurely pace, and lack of brevity, he has the poet's imagination, a journalists eye for detail and is free from moralistic tags. Most of his collection of stories appeared in the 1940s. The *Naked Shingles* (1944) his first work, is a collection of his representative stories. Next to him, the other major short story writers are the three major novelists of Indian English, Mulk Raj Anand, R.K. Narayan and Raja Rao.

During this period Anand brought out four collections of short stories: *The Lost Child and Other Stories* (1934), *The Barber's Trade Union and Other Stories* (1944), *The Tractor and the Corn Goddess and Other Stories* (1947) and *Reflections on the Golden Bed and Other Stories* (1947). By his own admission Anand tried to appropriate some of the techniques of Indian folk tales. His stories have a very wide range with regard to themes, characters, situations and mood. R.K. Narayan's stories appeared only in the forties in rapid succession: *Malgudi Days* (1942), *Cyclone and Other Stories* (1944), *Dodu and Other Stories* (1943). They were followed by *An Astrologer's Day and Other Stories* (1947) and *Lawley Road and Other Stories* (1956). Gentle irony and humour, well-constructed plots and characters and focus on subjects rooted in the Indian life and yet with an appeal transcending cultures are Narayan's characteristics as a short story writer. *The Malgudi Days* is one of the best collections of stories he wrote. Its themes include dowry, marriage and marriage customs, superstitions and astrological beliefs, the advent of omnibuses and their impact on the life of rickshaw pullers (with an ironic title 'An End of Troubles'), a theme handled in the *Dodu* collection as well; an artist refusing to accept an award convinced that he had failed in his mission ('The Comedian'); a pastoral world of harmony peopled by the simple and the devoted ('Under the Banyan Tree'). Animals are dealt with in two stories, sparrows in 'Gardens' and a monkey in 'The Mute Companions'.



Different from Narayan, in style and tone, Raja Rao has a moralistic and philosophical attitude. *The Cow of the Barricades and Other Stories* (1947), his first collection of short stories, breathes an unmistakable Indian character with regard to the choice and treatment of themes. 'Javni' and 'Akknya' depict Indian widows, the former belonging to a low caste and the latter a Brahman. 'Javni' also considers the evil of the Indian caste-system. The widows denied remarriage by Indian custom, accept their fate stoically. 'In Khandesh' describes the villager's reaction to the Viceroy's special train as it passes by their village; *Narsega* through the imagination of the child responds to Gandhi in terms of myths and legends, and the story projects the child's desire to be Gandhi's Hanuman. 'The Cow of the Barricades', the title story, presents Gandhi as a mythical force and the cow, Gauri, as the symbol of Mother India. Her violent death is her supreme sacrifice to prevent bloodshed among her children.

*Progressive Movement: The Urdu Short Story*

One of the most sensational as well as significant work in the history of modern Indian literature is *Angare* (1932) a collection of ten short stories in Urdu, five by Sajjad Zaheer (1905–76)<sup>28</sup> two by Ahmed Ali (B. 1912–94), two by Rashid Jahan (1905–52), and one by Mahmuduzzafar (1908–56). The book sparked off a bitter controversy among the conventional readers some of whom were extremely infuriated. Two of Sajjad Zaheer's stories, 'Nind nahin āti' (Sleep does not come) and 'Jannat ki basrat' (The Vision of Heavens) were extremely provocative and offensive to the sensibilities of the devout. In the former the protagonist meets a prostitute who makes sacrilegious remarks to God and in the second a hypocritical priest falls asleep over a copy of the holy book and dreams of making love to a houri in paradise. Other stories included in the book, too, were equally provocative and critical of the middle class attitude to sex and religion. Khalilur Rahman, the noted critic and poet noticed 'youthful enthusiasm, lack of moderation, boldness and rebelliousness' in these stories. Although many scholars felt that it crossed the limits of moderation' unnecessarily, it undoubtedly gave a momentum not only to the Progressive Movement but to the writers in general exploring into the frontiers of human relations and behaviour so long considered forbidden. 'None of these stories is,' writes Joginder Paul, 'artistically speaking, enduring, yet on the whole, the book is an important document; for it aggressively urged a break away from priggish acquiescence in the apparent good which bred evil.'<sup>29</sup> These stories collectively introduced, points out Gopi Chand Narang,<sup>30</sup> Urdu fiction to the latest trend in contemporary Western literature. It opened the flood gate to Marxism and Freudian ideas and the imitation of James Joyce. Soon after the formal release of the manifesto of the Progressive Writers' Association, emerged a group of writers committed to Marxism, among whom most noted were, Manto, Bedi and Kishan Chander. Narang



observes that after 1936 Urdu short story branches into two major lines: the sociological story represented by Bedi, Kishan Chander (1914–77) and Qasami, and the psychological story dominated by themes of sex, as best seen in the writings of Manto, Ismat Chughtai and Mumtaz Mufti. Kishan Chander is prolific and uneven, repetitive and quite often propagandist, but always firm in his commitment. His 'Adh Ganṭe Ka Khuda' (God for half-hour), a fine study of the love and passion of a young man doomed to death in less than half an hour, is one of the memorable stories in Urdu literature.

The writers belonging to *Halqa-e-Arab-e-Zauq*, wrote good stories, though this circle did not continue for long as an influencing body. It was against the fanaticism of the Progressives, but it also had its own fanatics. The Progressive Movement produced many mediocre stories, propagandist in nature not only in Urdu but in all the languages of India. But as Faiz gave a new direction to Urdu poetry, Sadat Hassan Manto gave a new momentum to the Urdu short story.

Manto migrated to Pakistan after Independence but he had an agonized existence there.<sup>31</sup> A great story writer, he has been compared with the great masters of this art. One critic has found similarities between Manto and Maupassant in their interest in abnormal characters, violence and sex. He writes about pimps and prostitutes to the disgust of many; he has been charged of obscenity, but his stories indeed reveal his love for and inherent faith in mankind. 'No other Urdu short story writer,' writes Zaidi, 'has given us more intimate and living pictures of the socially fallen and of the pleasure-seeking sex hounds and their allies like pimps, brothel keepers. . . .'<sup>32</sup> Manto is one of the most prolific writer of short stories: he published 15 collections in between 1936 and 1953 and several more volumes were published after his death at Lahore. The following paragraph written by Balraj Komal, himself a distinguished writer, sums up the achievement of Manto:

Manto is a story-teller par excellence, a master craftsman with an eye for the structure and precise significant detail. The so-called red-light areas, prostitutes, pimps, profligates, hangers-on of sorts, their lusts and cravings form the back drop of Manto's stories. . . . Manto never sits on moral judgment over his characters. In fact, time and again, he attempts to restore them to their state of meaningful being alongwith their lost innocence and happiness.<sup>33</sup>

### *The Last Phase*

By the beginning of the fifth decade of the century, Indian short story became the most powerful narrative structure in respect of range and variety, complexity of technique and profundity of feeling. Almost every language had competent writers, some of them 'comparable' to the acknowledged masters of the art. The most remarkable feature is the general excellence attained by all the languages. Before the writers of the thirties



started showing signs of decline new group of writers emerged in the forties and they too were soon challenged by yet another group. Lakshminath Phukan and Birinchi Kumar Barua or Trailokyanath Goswami were followed by a powerful writer like Syed Abdul Malik (b. 1919), who began writing in the 1930s, vindicating the creative power of young generations. By the end of our period Malik published three volumes of stories *Paraśmani* (1946), *Rangāgarā* (1953) and *Maraha Pāpar* (Faded Petal, 1954). Similarly in Bengal, one witnesses a host of powerful writers in the 1930s who continued to write good stories in the next decades. When Tarashankar and Bibhutibhushan and Manik created different worlds of their own, new Bengali writers continued to surprise the readers with freshness and daring. The early 1940s saw the emergence of an extremely powerful writer Subodh Ghosh (1909–87), who created sensation with stories like 'Fossil' and 'Ayāntrik' (Not-mechanical, 1940). The latter was made into a memorable film by Ritwik Ghatak. Several writers came into prominence in the 1940s, Narayan Gangopadhyay (1918–70) is remembered for his power to evoke the elemental. Narendranath Mitra (1918–75) on the other hand wrote only about the middle class and found significant moments in their drab existence. Santosh Kumar Ghosh (1920–85) also wrote about the middle class but his forte is the impact of the socio-economic changes on the moral life of the middle class. This is the period when extremely talented writers—Gopinath Mohanty in Oriya, Kartar Singh Duggal in Punjabi, Niranjana in Kannada, Muhammad Basheer in Malayalam, to name only a few—explored fresh areas of experience and experimented with the form of short story to maximize its potentiality. The thematic range of Indian short story today is as extensive and varied as the geographical and social diversities of the country. The short story records many memorable moments of our history—remote past and the near past, the life in the city and in the village, of the middle class and of the working class, of the tribals and the marginalized sections within the 'cultured' society. It also presents the nature, both genial and crude. It is in some sense the most complete world. In its recent history of growth two events have made a tremendous impact upon it: the partition of the country and the erosion of the ancient social structure. Both has created a sense of fragmentation which finds a congenial form in the short story.

### III THE NOVEL

#### *Meta-phanic Situation*

The novel, unlike the short story, was firmly established in several Indian languages by the end of the nineteenth century.<sup>34</sup> The makers of the novel in the first phase of its growth—Bankim Chandra and Ramesh Chandra Datta, Harinarayan Apte and Govardhanram Tripathi, Padmanath Gohain Barua and Rajani Kanta Bardoloi, Chandu Menon and Fakirmohan Senapati,



Bhai Vir Singh and Mirza Qalich Beg, Viresalingam and Mohammad Hadi Ruswa—have been canonized by the beginning of the twentieth century. A new phase initiated by Rabindranath in this century also reached its peak of excellence in *Gorā*. The novelists of these two phases acted as models or sources of inspiration for the meta-panic languages.

If we leave aside Kashmiri which had its first novel (*Do'd dag*, 'Sickness and Pain' by Akhtar Mohiuddin) in 1957 and Dogri which did not have any novel till 1960, all the meta-panic languages created a corpus of prose fiction within the first fifty years of the century and the fermentation began in the thirties. The novel as a literary genre in Nepali emerged in the writings of Rudraraj Pande (1900–86) (*Rupmatī*, 1934, *Cāppākāzi*, 1936, etc.) and of Rupnarayan Sinha's (1907–55) narrative such as *Bhraman* (1933). 'Pande, despite his commendable attempts to depict social realism,' informs Ghanashyam Nepal, 'has not been successful in dissociating himself from the narrative techniques and ideational points of views of the moralist period. As such, the credit of being the first successful modern novelist goes to Rupnarayan Sinha.' Rupnarayan chose his themes from the wider Nepali Society in India and Burma and his concern for the women's status and for the spread of education, Ghanashyam Nepal thinks, bring his 'novels closer to the social realism of the Bengali novelist Sarat Chandra.'<sup>35</sup> Maithili had its first novels in 1933 (*Cāmunḍā* by Lakshmipati Singh; and *Mādhavī Mādhav* by Harinandan Thakur, 'Saroj') and the new form was firmly established with the advent of Harimohan Jha whose *Kanyādān* (1933), a humorous social novel, has been acclaimed as one of the notable works in the language. Manipuri had its first novel in 1930 (*Mādhavī* by Lambam Kamal Singh, a tragic tale of sacrifice. Although Siva Chandra Bharatiya's *Kanaka Sundara* (1903) is the first novel in Rajasthani, the next novel in the language—*Campā* by S.N. Agarwala—appeared twenty-two years later and it was only in the forties that the novel became a frequent phenomenon in Rajasthani.

Some of the languages which already had the novel in the nineteenth century also was slow to exploit its potential in full. Sindhi, for example had a good beginning with *Zinat* (1890) by Mirza Qalich Beg but did not have a substantial corpus of fiction till the thirties of this century. Lalchand Amardinomal's *Coth jo Cād* (1909) and *Mohinī Bāi* (1917) or a few novels by Abdul Khaliq Morai and Vishnu Sharma, written in the twenties kept the stream of fiction alive. Only when Shevak Bhojraj appeared with his fine novel *Āśirvād*, a narrative on the Freedom movement, in 1933 a new enthusiasm was generated which continued through the following decades.

#### *Transition in Punjabi*

Punjabi, unlike Sindhi, continued to grow without much interruption. The Punjabi novel had its beginnings with *Sundrī* (1897) by Bhai Vir Singh. It was followed by several other novels reflecting Sikh aspirations and valo-



rising the Sikh way of life. His followers, Gurcharan Singh informs,<sup>36</sup> imitated the Urdu novels, many of them were revivalistic in nature. The second phase of Punjabi novel began with Nanak Singh, who wrote his first novel in 1921. His first influential novel *Citta Lahu* (Blood Gone White), however, appeared more than a decade later, in 1932, when a new fermentation had begun in Punjabi poetry. Nanak Singh took part in the Akali movement and was imprisoned in 1924. The change in his literary career came in the jail where he read the novels of Premchand. The acute realism of Premchand tempered by Gandhian humanism changed the vision of Nanak Singh. The novels *Faulādi Phul* (The Tender Steel, 1935) or *Kāgtān Di Beṛī* (The Paper Boat, 1936) etc. made him the leading figure in Punjabi. It was his social awareness, and overflowing humanism that made his novels popular. Not only is he the most prolific of Punjabi novelists, he is also the most significant by his variety and range. The new turn in Punjabi novel was initiated by the Marxist writers, most important of whom was S.S. Narula (b. 1917), a teacher of English, whose *Pio Puttar* (Father and Son, 1946) deviated from the over-exploited structures of Nanak Singh's novels. Narula excels in the portrayal of the city life and the urban characters belonging to various professions. His narratives are not simply faithful records of life around him but are charged with an analytical mind. *Pio Puttar* is a narrative based on the history of the city of Amritsar from 1896 to 1918 embracing the socio-political changes affecting the Punjabi life. It also narrates the history of the British rule and the rise of Indian capitalism. In his next novel *Rang Mahal* (1950), Narula combines Freud with Marx. The novels that follow, *Jāgratā* (1950, The Vigil), *Lok Dusman* (People's Enemy, 1952), *Jag Biti* (The Impersonal Story, 1954) etc. Narula integrates the political changes in the country with his narratives. The exploitation of the workers, the feudal landlord-tenant relationship, the impact of capitalism etc. become the integral part of his novels.

The impact of the progressive ideology was certainly beneficial on the Punjabi novel as evidenced by the works of Narula and of his contemporaries particularly by Sant Singh Sekhon's *Lahū Mitti* (1949, Blood and Soil) and Kartar Singh Duggal's *Āndrām* (1949, Intestines). It must be mentioned, however, that there were novelists who neither belonged to the tradition of Nanak Singh nor that of Narula. There were novelists like Master Tara Singh and Guru Charan Singh of *Vagdi Sī Rāvi* (1951, There Flows Ravi) fame. But it was the intellectual climate created by the progressive writers which made the emergence of novelist like Amrita Pritam who introduced a new sensibility, urbane and modern, in the Punjabi novel.

#### *Tamil Novel: Growth of a Popular Form*

Tamil, too, which had its first novel in the last century, took a couple of decades to exploit the potentiality of the genre. The early experimenters were Rajam Iyer and Madaviah and S.M. Natesa Sastri and T.M. Ponnu-



swami Pillai. Till the thirties Tamil novel did not attain maturity despite the fine writings of Bharati including *Candrikayin Kathai* (1925), a realistic story, and V. Ra.'s *Sundari* (1917). Bharati's novel about a widow marrying a sanyasi has been considered an extremely important piece of work. These writers 'save the novels from ending up as sermons from the pulpit'<sup>37</sup> which became the feature of early novels in Tamil.

The Tamil novel came to maturity in the thirties. There were writers like Girija Devi, a Brahmin child widow married to a Harijan, and Ramatirtha Thammal, a *Devadasi*, authoress of *Mohana Rajani* (1931) and *Dāsikalin Mosa Valai* (1936) respectively, who made the novel an effective vehicle of social experience. K.S. Venkataramani's *Desbhakta Kundan* (1932), another landmark, introduced politics as a major theme in Tamil novel. The real efflorescence of the novel as a popular art, however, occurred with the emergence of Kalki the master story teller, in the forties. His magazine *Ananda Vikāṭan* created a fantastically large readership spell bound by the rhythmic, musical and lucid prose and innocent humour of Kalki. His *Kanaiyāḷiyin Kanavu* (The Dream of Kaniyazhi) or *Tyāga Bhūmi* (1939, The Land of Selfless Sacrifice), both became extremely popular works and virtually became the model for the younger writers so far as the style of narration and realistic portrayal of characters are concerned. *Maṇikkōḍi* school as represented by Puthumaipittan's grim narrative of suffering, *Tunbakkēṇi* (The Pool of Misery) about the labourers in the tea plantations of Ceylon, projected a different, if not a resistant, stream of the novel. The next phase of Tamil novel was dominated by Kalki whose historical novels in particular stormed the hearts of the Tamil readers. In recognition of his phenomenal popularity and also the intrinsic merit of his novels, the Tamil critics compare him with Rajaraja Chola, one the founder of the Chola dynasty, the other founder of the historical novel in Tamil.

The *Maṇikkōḍi* writers, however were quite active and produced good novels for the discerning readers. Sankararam's *Mazfāsai* (Desire for Land) has been described as 'the first modern novel' to deal with the complexities of rural society. Va. Ra.'s, experimental novel *Kōṭaittivu* (1945) has a pronounced feminist stance. Ra. Shanmukha Sundaram, another *Maṇikkōḍi* writer, is known for his fine novel *Nāgammāl*, also a narrative on rural life. The spirit of this group contained in Ka. Na. Subramaniam's *Poyt Tēva* (1946, False God), one of the most highly acclaimed Tamil novels. The first part of this novel (it is divided into three parts) 'Utaiyam' (Sunrise) begins with the childhood of the protagonist Sommu, who rises from abject poverty with the help he received from his master, the second part 'Itaivēḷi' (Interval) narrates changes coming through his prosperity and the third section 'Ucci' (Midday) presents him as a flourishing businessman, tempted by the False God, Wealth. The narrative continues with his economic offences which finally land him in prison. The last part of the novel 'Ikaḷ' (Darkness) describes the end of the hero:



Somnu, who is now a 'paṇḍāram' (mendicant) lies dead on the road side. A moving story, deeply philosophical, concerned with the predicament of the modern man, his lust for money and power, also intensely Indian in its world-view without being abstruse, it brings out the essential problems of man.

### *The Telugu Novel*

The Telugu novel, too, had its beginning in the last century and the interest in the form was sustained through translations and sporadic original writings for several decades. It was Chilakamarti Lakshmi Narasimha Pantulu (1867–1946) who is the chief architect of the Telugu novel. He won fantastic popularity through his historical novels but he excelled equally in narratives dealing with contemporary life. This phase of Telugu novel culminated in the excellent work *Mālapalli* by Unnava Lakshminarayana (1880–1953). 'It occupies', writes G.V. Sitapati, 'the same lofty position, among Telugu novels, which *Kanyaśulkam* does among Dramas.'<sup>38</sup> The next phase of the Telugu novel, rich in thematic varieties and complexities of experience, was dominated by Visvanatha Satyanarayana and Adavi Bapiraju and Chalam, three influential writers radically different from one another in ideology and in their narrative techniques.

Visvanatha Satyanarayana, a poet, playwright and short story writer, was also a top ranking novelist. A patriot and a strong defender of Hinduism he was extremely critical of Western values and the tendencies towards Westernization in India. Bapiraju, a colourful personality, a painter and a pioneer of Telugu cine enterprise shares Visvanatha Satyanarayana's patriotism but not his zeal for Hinduism and consequently rejects his orthodoxies. Visvanatha Satyanarayana's *Veyi Paḍagaḷu* (Thousand Hoods, 1930), the best and the longest novel of his, is a courageous defense of *dharma* and Hindu values. Bapiraju, on the other hand, created a hero in the novel *Nārāyaṇa Rāvu* (1952) who is noble and virtuous, an ideal for the Andhra Society without appearing to be a zealous defendent of traditional Hinduism. The controversial and the powerful novelist Chalam stands apart from both: he is provocative and iconoclastic. Satyanarayana's *Celiyalikaṭṭa* (1935, The Sea Shore), probably a rejoinder to Chalam's *Maidānam* (1934), a story of free love, narrates how the notions of free love for a married woman ends up in regret and death. The anti-hero as well as the intellectual woman replacing the traditional or the romantic emerged in Chalam's novel.<sup>39</sup> The anti-hero became more conspicuous in the psychological novels: *Asamar-thuni Jivayātrā* (1946) by Gopi Chand, *Civaraku Migiledi* (1946) the most notable work of this period by Bucchi Babu and *Alpajivi* (1951) by Visvanatha Sastri.

One of the noted works of this period *Kilubommalu* (1956 The Puppets) written by G.V. Krishna Rao (1914–79). Some critics have suggested it was inspired by an English novel though none has made any serious study



about their relationship. It is a simple story exploring into the nature of man. The protagonist Pullayya stands surety to a friend Chandrasekhar for a loan of Rs 5000. When Chandrasekhar fails to repay the loan, Pullayya refuses to admit that he had given him the surety. This behaviour creates a ripple in the quiet village, with people taking sides, each trying to get mileage out of this. One of the characters concerned with the moral aspect of the incident and the behaviour of the people, rebukes the guardians of rural society: 'they boast of ancient dharma but live in eternal pool of sin. It is not that they are unaware of it. They knew it and continue to live like that. That is the tragedy.' He does not exclude the cities either and observes that everywhere man has surrendered his freedom and live like puppets pulled by the strings of the power of deceit, selfishness and greed. *Kilubommalu*, *Alpajivi* and *Civaraku Migiledi* (What does remain till the end) all the three novels have a common moral component. The last two novels also have affinities in narratorial policy, both have employed the 'stream of consciousness' technique admirably.

#### *The Malayalam Novel: The Finest Hour*

Between *Indulekha* (1969) and the death of C.V. Raman Pillai in 1922 there were very few novels published in Malayalam. The novel as a popular form emerged only in the mid-twenties and recognized as a serious form even a few years later. The detective and 'picares-que' novels dominated the Malayalam literary scene for quite some time although a powerful narrative like *Parishkārappati* (1925, The Semi-civilized) by K.K. Thoman appeared. There were competent followers of C.V. Raman Pillai, though very few in number. Appan Tampuran, Kappana Krishna Menon and K.M. Panikkar are among the noted writers of the historical novel.

The Malayalam novel burst into radiance and vigour in the mid-forties. There were eminent writers like Basheer (1910–94) who shot into fame with his charming work *Bālyakala sakhi* (1944, The Childhood Friends), a tragic tale of love; P. Kesava Dev (1905–83), author of the epoch-making work *Ōṭayil Ninnu* (1944, From the Gutter), the story of a rickshaw-puller; Thakazhi Sivasankara Pillai who came to prominence with two extremely well written works *Tōṭṭiyuṭe Makan* (1948, Son of Scavenger) and *Cemmin* (Shrimps, 1956) and S.K. Pottekkat, the Marxism-inspired author of *Nāṭan Prēmam* (1954, Country Romance), a story of the exploitation of a village woman and *Mūṭupaṭam* (1955, The Veil) a moving tale about the partition of the country. Along with them mention must be made of Uroob (P.C. Kuttikrishnan, 1915–79), author of *Ummāccu* (1954). The plot—'a study of crime and punishment'<sup>40</sup>—though a bit loose, its characterization, claim Malayalam critics, particularly of the suffering heroine Ummachu, is deft and 'as an interpretation of life it ranks with the best works of fiction in any other Indian language.'<sup>41</sup> The Malayalam novel reached its golden age with these gifted authors. Compared to Bengali, Marathi and Hindi, the



Malayalam novel had not only a slow growth but also it did not have a very large output. But qualitatively, Malayalam produced some of the finest narratives in India. The most remarkable feature of the Malayalam novel is the density of the narrative, varieties of characters coming from different occupational groups and representations of different religious communities in great detail and with authenticity. All the major Malayalam novelists, Basheer, Kesava Dev, Thakazhi, Pottekkatt and Uroob, different in their educational background and social outlook, share a strong sense of realism and deep human interest in the life of the oppressed and the marginalized. The protagonists in their narratives are the labourer, the rickshaw puller, the prisoner, the scavenger or communities and social groups such as the fishermen. The Malayalam novelists have very successfully portrayed the social changes over a large span of time. Thakazhi's *Rantitangazhi* (1949), depicts the life of the Harijan farmers, *Thalayodu* (1987, *The Skull*), the life of coir workers of Alleppy; Uroob's *Ummachu* (1954), a story of the life of the Muslims in Malabar, are among the best Indian novels of the century. If one has to look for an Indian *Les Misérables* it is to be found in Malayalam literature.

#### *Kannada: A Remarkable Phase*

The growth of the Kannada novel into a serious art-form was also rather slow. Despite Venkatacharya's translations of the Bengali novels of Bankim Chandra, and the appearance of the Marathi novel *Yamunā Paryatana* in translation, followed by *Cōragrahana Tantra*, a detective novel of didactic nature in 1897, and *Indirā Bāi* (1899), the first narrative on social life, the Kannada novel came to age only after the second decade of the twentieth century. Puttanna's *Mādidḍuṇṇō Mahārāya* (1915) has been claimed by the critics as 'the first independent novel worth the name', 'the first novel with a genuine interest in human nature.'<sup>42</sup> The publication of *Devadūtaru* (The Divine Messengers) in 1928 by the versatile author Sivarama Karanth (b. 1902) heralded a new age, although the period between 1928 and 1940 was not very productive. Hardly fifty novels were published in this period yet it was the time when several outstanding works appeared in quick succession. During this period appeared Masti Venkatesa Iyengar's short novels. *Subbaṇṇa* (1928), Karanth's *Devadūtaru* and *Cōmana Duḍi* (1933), and Adya Rangacharya's *Visvamitrana Sṛṣṭi* (1934). Within four years after its publication appeared K.V. Puttappa's *Kānūru Subbamma Heggaditi*, a novel of epic dimensions on the nature and the people of 'Malnad'. We will speak more about it later.

#### *Premchand and His Contemporaries*

The first novel in Hindi, *Parīkṣā Guru* (1882) by Shrinivas Das, was a narrative of contemporary social life, particularly of the middle class. But



the Hindi novel was dominated by themes of adventure and romance till the emergence of Premchand who not only established the realistic trend in Hindi but also used the novel as a medium for social change. His novels are characterized by deep social concerns, understanding of the dynamics of Indian rural society and the ability to narrativize the contemporary history. There is an unevenness in the quality of his works, an idealistic bias and didactic peroration. But when viewed in their totality the novels and short stories of Premchand present a panoramic view of rural India. His first important work *Sevāsadan* (1919, Urdu: *Bazār-i-Husn*), problematizing the issue of prostitution and the Hindu social attitude towards it assured Premchand a permanent place in Hindi literature. It was followed by *Premāśram* (1924, Urdu: *Gosha-i-afiat*), a powerful work on the rural life threatened by the impact of industrial civilization. Lakhanpur, the locale of the narrative, is a typical Indian village which comes to life with remarkable vividness with fully developed characters of landlords and peasants and various agents of governments. The major attraction of the narrative is not simply the realistic portrayal of men and manners of the colonial India but an incisive analysis of the rural Indian social structure which gives the novel an intellectual content. The conflict between the rich and the poor which characterizes *Premāśram* is extended into *Raṅgbhūmi* (1924, Chaugan-i-Hasti), which is also a story of the decaying feudal order and the emergence of the capitalistic structure. It was the period when Premchand, like many of his contemporaries, was under the spell of Gandhi. The blind beggar Surdas, a Gandhian prototype, dominates the action of the narrative and adds a moral quality to the struggle of the peasants against their oppressors. The greatest work of Premchand, acknowledged by all the Hindi critics, is *Godān*, published in 1936, the year he died. Like all other novels of Premchand, *Godān* is a record of authentic experience and of the suffering and struggle of the Indian rural poor. It is now a classic of modern Indian literature.

Premchand was followed by Jainendra, who unlike Premchand, concentrated on the themes of extra-marital love and assertion of the right of women. His *Sunītā* (1935) and *Tyāgapātra* (1937) or *Sukhadā* (1953) all project women in bondage and the voices of the new Indian women challenging the codes of morality and marriage. The issues like prostitution, ill-suited marriage, dowry, untouchability that Premchand foregrounded with such power and understanding, continued to engage generations of novelists after him. Vishambharnath Kaushik (1891–1945), Bhagavati Prasad Vajpeyi (1899–1973) Chatursen Shastri (1891–1960), Pandeya, Bechan Sharma Ugra (1900–69), Bhagavati Charan Varma (1903–81), Vrindavan Lal Varma (1899–1969) to mention the few stalwarts only, extended the range of Hindi fiction. Like Malayalam and Kannada, Hindi too created a highly impressive corpus of novel within a very short span.



The novelists responded to the burning problems of the contemporary society with a great sense of commitment, and created a fascinating world of human experience. The phases of development of Hindi novel do not have exact correspondence with *Chāyāvād* and *Pragativād* and so on but it also, to put it very generally, had two major phases, realism of Premchand and his followers, and the psychological school represented by Jainendra and Ilachandra Joshi. The influence of Marxist school was quite strong on Hindi novel, the most noted exponents being Yashpal (1903–76) and Rahul Sankrityayan (1893–1963) and also there was a school of experimentalists, corresponding to the *prayogvādī* of poetry. This phase was inaugurated by Ajneya with his novel *Śekhhar: Ek Jivani*, a landmark in the history of modern Hindi novel.

### Urdu Novel

Like the Hindi novel, the Urdu novel, too, came to age only with Premchand, despite the fine start Urdu had with Ruswa's *Umrāo Jān Adā* (1899). Premchand belonged to both Urdu and Hindi, and he transformed the history of prose fiction in both the languages. Premchand introduced the trend of realism in Urdu and in fact created a new paradigm of novel. There was a romantic tradition continuing from the late nineteenth century lingering in the writings of Niaz Fatehpuri (1887–1966) and Qazi Abdul Ghaffar (1862–1956), whose epistolary novel *Laila Ke Khutūt* (1932), letters of a prostitute, enjoyed some reputation for some time. But the realism of Premchand which was further strengthened by the progressive writers, subordinated the romantic trends so completely that it, as Qamar Rais points out, 'played no significant role in the development of Urdu novel.'<sup>43</sup>

The new phase of the Urdu novel began with the writers associated with the Indian Progressive Writers Association. Sajjad Zaheer's *London Kī Ek Rāt* (1938) inspired by James Joyce's *A Day in Dublin* introduced the stream of consciousness technique for the first time in Urdu. The theme is also conspicuous by its characters all of them residing in London and sharing the humiliation of the colonial rule. Among the progressive writers, Kishan Chander and Ismat Chughtai deserve special mention. The former made poverty and suffering of the common men and women as his recurring theme. He is mainly remembered for his robust narrative on the struggle of Telengana, *Jab Khet Jāge* (1952), and the satire *Ek Gadhe Kī Sarguzašt* (1957) though it was his *Sikast* (The Defeat), a story of tragic love that gave a new turn to Urdu novel. Ismat Chughtai shares Kishan Chander's social concerns but she is more conspicuous by her radicalism and total disregard of the middle class taboos towards sex. Her novel *Terhi Lakir* (1947, A Carved Line) is an important work in the history of the Urdu novel. It tells the story of a middle class Muslim girl questioning the social codes. She matured into a powerful writer in the later years.



### *Legacy of Fakirmohan*

Fakirmohan Senapati died in 1918, three years after the publication of his last novel *Prāyāścitta*, when his magnum opus *Chamāṇa āṭha guṇṭha* (1897) was already accepted as a modern classic. The period immediately after the death of Senapati was full of activity: novels dealing with the past as well as with the contemporary social problems appeared in great number. Nandakishor Bal (1875–1928), a friend of Fakirmohan, wrote a novel *Kanakalatā* (1925) criticizing the orthodoxies of the Hindu society. Chintamani Mohanty (1876–1943) also a poet like Nandakishor, wrote novels on village life. His *Yugalamaṭha* (1920) was well received by the contemporary reader for its exposure of corruptions in religious institutions and the plight of Oriya labourer migrating to Assam. A new phase in the Oriya novel began with the talented Kuntal Kumari Sabat, authoress of five novels, all dealing with social problems; and Vaisnava Charan Das (b. 1899) and Upendra Kishor Das (1901–72), who authored *Mane Mane* (1926, *In the Mind*) and *Malājanha* (1922, *The Dead Moon*) respectively. Both these novels are unconventional in their treatment of love and invited wrath of the orthodox section of the readers. The next phase of the novel was dominated by political ideologies, first by Gandhism and then by Marxism. The rootedness to the soil, compassion for the wretched and sincerity of expression are the three important qualities of Oriya literature in general, and the novel in particular. The legacy of Fakirmohan was carried out admirably and ably by Lakshminath Mahapatra (1888–1953), the Panigrahi brothers, Kalindi Charan (b. 1901) and Bhagavati Charan (1906–43), and by writers like Harekrushna Mahatab (b. 1899), Ananta Prasad Panda, and of course the Mohanty brothers, Kahnu Charan and Gopinath. Most of the writers, though not all, were influenced by the Gandhian vision of life and by socialism. Lakshmikanta's incomplete novel *Kanā Māmu* (1947) written against the background of the Freedom movement, narrates the details of village life and creates an idealist Gandhian hero, organizing the villagers in their struggle against Imperialism. Kalindi Charan's *Māṭira maṇiṣa* (1934, *The Man of the Soil*)—one of the greatest Indian novels about our rural life, ranks with Premchand's *Godān* and similar novels with epic density in other languages. Mahatab, a political leader and actively involved with the Freedom movement, captured the historic moment of the women's joining the public life in response to the call of Gandhi in his *Pratibhā* (1922) written at the awake of the Satyagraha. The village remained the centre of action in his other novels as well. Ananta Prasad and Ramprasad brought socialistic ideas and attitudes into Oriya novels. Ananta Prasad's *Coolie* (1948) projects a heroine from the labour class for the first time in Oriya. Ramaprasad recreates the excitement and the determination of the Oriya people during the Salt Satyagraha in his well documented *Pūjāra Bali* (1930).



The most popular novelist, after Fakirmohan, in Oriya is undoubtedly Kahnu Charan Mohanty. 'It is Mohanty whose novels have gained access to almost every Oriya home, 'writes Ganeswar Misra, 'and although his influence has declined recently, he is, for good or for ill, primarily responsible for creating the taste and market for the modern Oriya novel,'<sup>44</sup>

Gopinath, neither so prolific nor financially successful like his elder brother, certainly is the greatest novelist after Fakirmohan. The theme of tribal life first identified by Gopalaballabh Das in his *Bhīma Bhūyān* (1908) was taken up by Gopinath about four decades later and made it the subject of most of his work. He came into eminence with his novel *Amṛtara Santāna* (1949, Children of Nectar) followed by *Parajā* (1945) and *Māṭi Maṭala* (1964, The Fertile Soil) two memorable sagas of rural life.

#### *Gujarati Scene: A New Phase*

Govardhanram Tripathi's *Sarasvaticandra* (1887–1901) set a formidable standard before the Gujarati novelists and until the emergence of K.M. Munshi the Gujarati novel was completely dominated by it. Munshi's first novel *Vēni Vasūlāt* (Revenge Fulfilled) was published in 1914 under the pseudonym Ghanashyam. It dealt with contemporary life in a lucid and intimate style which made him immensely popular. But very soon he chose history as the appropriate area for his narratives. In a trilogy consisting of *Pāṭanni Prabhutā* (1961), *Gujarātnō Nāth* (1919) and *Rājādhirāj* (1922) he recreated the history of Gujarat. He established the genre of the historical novel in the true sense of the term integrating it with the aspirations of the people aroused by the Freedom movement led by Mahatma Gandhi. The next writer to rival Munshi in popularity and to come closer to his range was Ramanlal Vasantal Desai (1892–1954). A Gandhian in vision he wrote novels with strong idealism. One of his most admired novels *Divyacakṣu* (1932, The Divine Sight), a story of sacrifice of a woman for a man, who lost sight, is the finest example of his art and thought. Most of his novels are technically imperfect yet he has been a novelist reflecting the urges of the time. The observations of Mansukhlal Jhaveri comparing Munshi and Ramanlal are worth quoting:

Munshi has largely written historical novels, Ramanlal has largely written social novels. Munshi has dazzling brilliance; Ramanlal has sweetness and gentility. Munshi's characters belong to the contemporary upper middle class. Munshi's heroines are proud and liberated; those of Ramanlal are lovely little things, models of suavity and charm. Munshi aspires to resuscitate the glory that was Gurjar Desha; Ramanlal provides a background of the major political and cultural currents prevailing in Gujarat of the Gandhian Era. . . . The limitations of Munshi's power of imagination are also the limitations of Ramanlal's. The heroes and heroines of Ramanlal, too, are cast in one and the same world.<sup>45</sup>

New trends were set by Jhaverchand Meghani who narrativized the whole region of Saurashtra. With his intimate knowledge of the life style and



rituals and customs and folklores, and of course every turn and nuances of the dialects spoken there he created a completely different world, rough and rugged but true and simple. He was acclaimed for his very fine novel *Sōraṭh Tārān Vahēlān Pāṇi* (1937, Sorath, Your Waters are flowing) which established 'regional' novels firmly in Gujarati literature and gave it respectability. This was followed by equally admirable narratives on Saurashtra, *Vēviṣāl* (1939, Betrothal), a domestic story emphasizing the virtues generally associated with Indian women, and *Tulasī Kayārō* (1940, the Tulasi Plant) also a tale of rural life. The trend set by Meghani was followed by Chunilal Madiya (1922–68) who wrote about the villages of Saurashtra, while Meghani worked with the small towns.

The most eminent novelist after Munshi, in whom all the major of trends culminated, was Pannalal Patel. He, like Premchand in Hindi and Tarashankar in Bengali, had deep understanding of the rural India and created the life of the village community with vividness and authenticity. His novel *Valāmaṇān* (1940, Sending Off) drew the notice of the contemporary critics and writers including Meghani who praised it highly. This was followed by *Maḷela Jiva* (1941, Twin Souls), a moving story of love, between a married woman from a low caste and a youngman belonging to a higher caste. The story is heightened by the nobility of the protagonist who accepts the woman with warmth and love even when she has lost her physical charm and sanity. This novel, considered a classic of Gujarati literature, was followed by another fine work *Mānavanī Bhavāi* (1940, The Possessions of Man), a narrative of the struggle for existence through a terrible famine that visited Gujarat in the last century.

Among the Gandhians who left their stamp on the Gujarati novels is Manubhai Pancholi, or Darshak (b. 1914) who is known for his *Zēr Tō Pildhān Che Jānī Jānī* (1952–58, I have drunk poison knowingly), a philosophical enquiry into the changing values. The other writer who emerged before 1947 with promise, and fulfilled them later, was Shiva Kumar Joshi (b. 1916). His novel *Kaṇcukī bandh* (1956, The knot of the Brassiere) was a significant writing. The real break-through, however, came when Jayanti Dalal (1909–70) *Dhīmu Anē Vibhā* (1940) and Umashankar Joshi's *Pārkan Janyām* (1940, Others offspring), both created alternative models of novel. The signs of the modern novel, which was born in the writings of Suresh Joshi (b. 1921), were first sighted in the manner of narration and the psychological overtones of these two novels.

#### *The Assamese Novel: Slow but Steady*

Rajanikanta Bardoloi (1868–1939) started his career as a novelist with *Miri Jiyari* (1894), a romantic story of tragic love of a young couple belonging to the Miri community. This work can be considered as the earliest 'regional' novel in the language, it being a minute description of a tribal community in the north Eastern Assam. Bardoloi, however, was more



interested in the past. Inspired by both Walter Scott and Bankim Chandra, he introduced a new phase of historical novel in Assamese with *Manomati* (1900). It was followed by *Rangilī* (1925), *Nirmal Bhatat* (1925), *Tāmreśvarī-Mandir* (1926) and *Danduvā Droh* (1926) in quick succession. He exploited the history of Assam with pride and feeling, and created memorable characters and incidents. The contemporary readers responded to his writings with great enthusiasm and he remains undisputed master of the genre till today.

It is partly because of the popularity of historical novels, and also partly because the Assamese readership's very warm reception of contemporary Bengali novelists, the growth of the social novel was rather tardy. Since the 1920s, however, young writers like Dandinath Kalita (1890–1955) and Daivachandra Talukdar (1900–67) began experimenting with a new form of narrative making the contemporary life its exclusive theme. Kalita's novel *Sāadhanā* (1929) introduced a Gandhian hero, as did Talukdar's *Āpūrṇa* (1931). Talukdar wrote several novels propagating Gandhian ideals and with him began the political novel, a genre distinct from the novel dealing with domestic problems. The Assamese novel reached its consummate stage in the works of Birinchi Kumar Barua (1910–64) who wrote *Jivanar Bāṭat* (1945, *On the Road of Life*) under the pen-name Bina Barua, and *Seuji pātār kāhini* (1958, *The Story of the Green Leaves*) under the pen-name Rasna Barua. *Jivanar Bāṭat* is certainly one of the most outstanding novels written in any Indian language. It is a simple and moving story of love and suffering of a village belle Tagar, and through her the narrator has recreated with a wealth of detail the life of Assamese society in the rural and the semi-urban areas. The story does not have exciting events or complex psychological analysis, but its strength lies in its minute observation and sensitive portrayal of human behaviour and attitudes. At one level it is the story of an unfulfilled love, a modern version of *Shakuntala*, a story of love and betrayal, oblivion and the final recognition. At the other level this is the narrative of the transition of a society under the pressure of new political consciousness and economic forces.

The Assamese novel entered into a new phase after the Second World War and flourished only after the independence of the country. The experience of the Second World War that made a significant impact on the moral life of the people began to surface after the Independence. Joges Das' (b. 1927) extremely well written novel *Dāvar Āru Nāi* (1955, *There are no more clouds*) focuses on the slow erosion of moral values caused by the presence of the army during the war. The new novelists that emerged in the 1950s were also greatly concerned with the technical aspects of narration and they vigorously experimented with new modes of narration and tried to appropriate the narratorial devices of the popular modern Western authors. Prafulla Datta Goswami (b. 1921) is generally considered as one of the pioneers of the new novel. His *Śeṣ Kot* (1948, *Where's*



the End) and particularly his second novel *Kecā pātār Kampani* (1952, The Shivering of Green Leaves) are often acclaimed as landmarks in the new movement in respect of technique as well as theme, which is the agony of a youngman. Alongwith him, there were several powerful writers who brought variety and richness into the Assamese novel. Hitesh Deka's (b. 1924) *Ājir Mānuh* (1952, Today's Man), brings rural problems into a sharp focus; Radhikamohan Goswami's (b. 1906) *Caknaiya* (1954, The Whirlpool) the life of a frustrated young man who could not adjust himself to the present day society, and Navakanta Barua (b. 1926)'s *Kapilipariyā Sādhu* (1954), a sensitive portrayal of a region with evocative power, are some of the finest works in modern Assamese. The Assamese novel has made a tremendous progress within a short time. The works of Homen Borgohain, Syed Abdul Malik and Birendra Kumar Bhattacharyya, the dominant writers in the next decade, are eloquent evidence of the excellence achieved by the Assamese novel.

### *The Indian English Novel*

The novels in Indian English grew in the twentieth century mainly as a response to the contemporary political movement. K.S. Venkataramani's *Murugan The Tiller* (1927) and *Kandan the Patriot* (1932) to which references have been made several times are the products of Gandhian impact on Indian literature. It is interesting that during the height of the national struggle A.S.P. Ayyar (1899–1963) wrote two historical novels *Baladitya* (1930) and *Three Men of Destiny* (1939) locating the action during the time of Alexander's presence in India. The intention of the journey into the past was to recall the memory of the first Indian encounter with the West at a time when the East-West relation was most hostile.<sup>46</sup>

Mulk Raj Anand, R.K. Narayan and Raja Rao were the most important novelists of the period. Anand's *Untouchable* (1935) and Raja Rao's *Kanthapura* (1938), both recording the social and political turmoil and transition, are among the finest writings of the century highlighting deeply felt experience of the Indian people. R.K. Narayan created the town of Malgudi in his novel *Swami and Friends* (1935), that wonderful microcosm representing India. It grew subsequently from novel to novel into a vast city though the major landmarks remained the same. Not only the writer, but every urban reader also relives nostalgically through one or several of the boys his own school day expectations, frustrations and joys. He moves with the boys and participates in their activities in the school, the city bazars, at the railway station, on the play field and undergoes a unique emotional thrill. These three writers Anand, Narayan and Rao gave the novel in Indian English its true Indian character, in style, structure and content.

Iqbalunnisa Hussain's *Purdah and Polygamy* (1944), Humayun Kabir's *Men and Rivers* (1945) and K.A. Abbas, *Tomorrow is Ours* (1943) narrate typical Indian life, its frustration and aspirations. Bhabani Bhattacharya's



(1906–88) first novel *So Many Hungers* (1947) records with great detail the series of events that brought changes in the Bengali life—the ravaging famine of 1943, the rapacity of the city rich, the callousness of the government. *So Many Hungers* includes hunger for political freedom, and self respect, as well as the hunger for imperial expansion and money and sex.

It is only when the Indian writings in English found its emotional and cultural roots it grew not only in abundance but in variety accommodating a large area of experience. G.V. Desani's *All About H. Hatter* (1948) is an example of an extraordinary work of philosophic dimension. A queer combination of sense and nonsense, sages and rogues, irony and humour, the novel is written in stream of consciousness technique with interesting linguistic innovations. It recalls the experimental techniques of Sterne's *Tristram Shandy* and in humour it is close to Rabelais and yet it is rooted in the native tradition of story-telling and in the Indian epistemology. This blending of the Western and Eastern elements emphasize the Eurasian consciousness of the protagonist.

The most important thing about Indian English writings of this period is the discovery of the importance of native narratorial devices, exploited effectively by Raja Rao and Anand in particular, and to appropriate the contemporary historical reality that acted as an antithesis to the Indian image constructed by the Orientalists and elitistic writers confirming it. Sudhindra Ghosh's tetralogy *And Gazelles Leaping* (1949), *Cradle of the Clouds* (1951), *The Vermilion Boat* (1953) and *The Flame of the Forest* (1955) relates the story of the struggle of the Indian village to survive. Bhabani Bhattacharya's *Music for Mohini* (1952) also problematizes the relation between the city and the village, tradition and the forces of change. *The Financial Expert* (1952) by R.K. Narayan, to give a different example, portrays the rise and fall of Margayya, in a typical Indian-Hindu Milieu of the proverbial rivalry between Lakshmi and Sarasvati, Wealth and Wisdom. It transcends the framework of myth and develops into an artistic account of the modern cash-oriented society with aggressive self confidence.

The political movements as well as the communal riots in the wake of the partition cast a long shadow on the novels in English as they did on the novel and stories written in other Indian languages. R.K. Narayan's *Waiting for the Mahatma* (1955) adds to the continuously increasing Gandhi novels in Indian languages. Gandhi appears as a Christ like figure, and Bharati, the heroine, represents the Indian woman's role in the freedom struggle. Equally interesting is K.A. Abbas' *Inquilab: A Novel of the Indian Revolution* (1955) that recreates the time of Jallianwalla bagh massacre and the Gandhi-Irwin Pact of 1931. The protagonist Anwar delinked from all political affiliations, participates in all significant movements of the period. The melodramatic discovery that Anwar is the illegitimate child



of a Hindu merchant reminds the irony with which Tagore reveals the identity of Gora.

We conclude this section on the Indian novels in English emphasizing their relationship with contemporary history with a reference to Khushwant Singh's *Train to Pakistan* (1956), first and till today the unsurpassed work in Indian English on the tragedy associated with the Independence of the country.

### *Marathi: After and Beyond Apte*

The legacy of Harinarayan Apte continued till 1925 when N.S. Phadke and V.S. Khandekar emerged as the most powerful influences. In between there were Vaman Malhar Joshi (1882–1943) and S.V. Ketkar (1884–1937). Joshi described as the father of the novel of ideas, tried to introduce an intellectual content in his novels. His first novel *Rāginī* (1915) projects the issue of the rights of women within a framework of opposites: Uttara, the new woman demanding her right, and Ragini, also an educated but a woman who avoids radicalism. The narratorial voice is clearly partisan, sympathetic with the moderate woman, but the novel is important as it raises important questions provoking the readers. All his novels has an element of discursiveness and every novel brings out an important issue of life. His *Suśīlēcā Dev* (1930), generally considered his best, presents a woman concerned about the nature of God and place of rationality in life.

Ketkar, the other major writer of this period also brought refreshing change in the subject matter and characters. His first novel *Goṇḍ Vanātil Priyamvadā* (1926) is clearly a feminist novel projecting a heroine who denounces the *Dharmaśāstra*. His *Brāhmaṇ-kanyā* (1930) is a sensational work it being the story of Kalindi, the protagonist, born out of the union of a Brahmin and a prostitute. The question of status of the offspring was first raised in his novel *Parāgandā* (1926—also a refreshing work its locale being far away from India in the USA—but was raised with greater vigour in his last novel.

These two novelists, particularly Ketkar, because of their high seriousness could hardly be popular with the entertainment-loving readership. 'He (Ketkar) set out, not to entertain,' writes a critic, 'but to stimulate and educate, and he had a mind well-equipped to educate and a spirit bold enough to stimulate.'<sup>47</sup>

Phadke and Khandekar, however, cannot be called popular writer in pejorative sense. Both were different from one another in their literary ideology but both enjoyed tremendous popularity. Phadke started with *Allāh Ho Akbar* (1917), a poor historical romance, but soon discovered his power in telling happy-ending love stories. He himself informed that his first successful novel *Kulābyāci Dāṇḍī* (1925, The Kulaba Light House) was inspired by H.G. Wells' *Love and Mr. Lewisham*. It was followed by *Jādūgār*



(1928) or *Daulat* (1929), both stories of love involving the urban middle class. His heroines are smart and pretty, artistic in temperament but indifferent to complex questions of life. They are comparable to the young men and women in the Bengali novels of Manindralal Basu and to some extent also to those in the novels of Buddhadev Basu, the difference being Buddhadev's characters are introvert and partly alienated, Phadke's world is full of gaiety.

Khandekar, less prolific than Phadke, more concerned with social and moral and economic problems, was certainly a more serious writer. His first two novels *Hridayaci Hāk* (1930) and *Kāñcanmṛga* (1931), which established him as a popular writer, had great deal of sentimentality and moral fervour, valorization of the rural life and advocacy of the widow's right to love. Unlike Phadke he continued to develop and mature in his later novels. *Ulkā* and *Don Dhruva*, both published in 1934, select woman as the central theme along with issues of economic inequality. *Don Mane* (1938, Two Minds) presents him as a mature novelist using the Freudian framework of conscious and sub-conscious in understanding human characters. His *Krauñcavadh* (1942), a novel with a large canvas with regard to both time and space, and *Yayāti* (1959), a modern reconstruction of the ancient myth, have assured Khandekar of immortality in Marathi literature.

Among the noted contemporaries of Phadke and Khandekar are G.T. Madkholkar (1899–1976), known mainly for the novels written on political background; P.S. Sane (1899–50), who carried the message of Gandhi in his writings, G.N. Dandekar (b. 1916), Vishram Bedekar (b.1906), the author of *Raṇāṅgan* (1939), Vibhavari Shirurkar and V.V. Bokil. The 'regional' novel, a new category of writings began with R.V. Dighe (1896–1950). We will talk more about it little later.

B.S. Mardhekar, the inaugurator of 'New poetry' used the technique of stream of consciousness in his *Rātricā Divas* (1943). What free verse was to the period of transition in Indian poetry, the stream of consciousness was to the Indian novel. The existing narrative structure faced the most serious challenge from the new technique. A discerning critic Arun Sadhu, also an important novelist, wrote about the Marathi novel. '... the form is still in its infancy. Or, to be more objective, the true Marathi novel is yet to emerge. It still suffers from the same shortcomings with which Marathi literature in general is afflicted—mediocrity and a refusal to encompass the gamut of life.'<sup>48</sup> This is more or less true of the Indian novel in general but this sense of inadequacy gave a special significance to the experiments of the younger generation.

### *Bengali Novel: The Golden Phase*

The novel in Bengali, one of the pro-phanic languages, was not only more than fifty years old by the beginning of our period but had become a major source of inspiration to various Indian languages. Bankim Chandra was



still popular in many parts of the country even when his model of the novel was replaced in Bengali by Tagore who had established himself as a major novelist with his *Cokher Bāli* (1902) and *Gorā* (1910). His fame and power remained intact for the next two decades during which Tagore produced highly provocative novels, *Caturāṅga* (1916), 'the most compact and neatest work of fiction in the language.'<sup>49</sup> says Sukumar Sen; *Ghare Bāire* (1916) and *Yogāyōg* (1930)—a story of a struggle between coarseness and culture, male authority and female resistance, physical power and intellectual strength. But it was the emergence of Sarat Chandra, with his powerful novellette *Baḍadidi* (1913, Elder Sister) that the Bengali novel took a new turn again. He became famous almost overnight and remained overwhelmingly popular for more than a half century. Sarat Chandra had a limited range of narratorial techniques but he exploited them with great mastery. His style is simple and moving, his stories move fast without much intervention of authorial exposition, and take sudden dramatic turns sustaining the interesting of the reader till the end which is always well designed. His 'stoff' is derived from 'the family'. The main reason for his phenomenal popularity lies in his capacity to project the family as the guiding force of all possible relations amongst its members. His novels record minutely the values that sustain the family, they also record its disintegration to which the Indian readers react with strong nostalgia and the texts of Sarat Chandra are continuously recreated by generations of readers with their own experience of the decline of the joint-family and their memories of the security and sense of rootedness associated with it. The central figures of Sarat Chandra novels are women, sacrificing, bold and motherly, the cohesive force in midst of all repellent tendencies within the family and also in the society. Among his most popular works are *Bindur Chele* (1914), *Arakṣaṇīyā* (1916), *Niṣkṛti* (1917)—all realistic accounts of domestic life with noble women as their protagonists. His *Dattā* (1918) and *Pariṇītā* (1914) are charming love stories with a great deal of fairy-tale elements interwoven in them. Equally charming but made with sterner stuff are *Pallī Samāj* (1916) and *Arakṣaṇīyā* (1916) and *Gṛhadāha* (1919). Most well known work of his is *Devadās* (written in 1901, published in 1917) but his greatest work is *Śrīkānta* (1917–33) a beautifully told four-volume narrative, projecting memorable women characters, some of them with an elusive quality in them. His *Pāther Dābī* (1926), a political novel, and *Śeṣ Prasāna* (1931), a provocative feminist writing show his very serious concerns about political and social ideologies.

The golden age of Bengali novel began with Sarat Chandra but it did not end with him. Decades before his death there emerged several competent novelists, Jagadish Gupta, Naresh Chandra Sengupta, Sailajananda Mukhopadhyay (1900–76), Achintya Kumar Sengupta (1903–76), Prabodh Kumar Sanyal (1907–83). The motif of 'the wandering hero' in Sarat Chandra, and his sympathy for the underdogs is to be found among them,



but each one of them had a distinct voice, a distinct world of experience and a distinct vision of life. Never before in any other period of the history of Bengali literature was there, such large number of fine writers, such a galaxy of stars each with its own light and grace, illuminating the sky. Yet the three novelists who outshone others were the three Banerjis. A son of a *Kathak* (a traditional story teller) and himself a village school master, Bibhutibhushan (1894–1950) appeared triumphantly with his first novel *Pather Pāñcālī* (1929). It is narrative involving three generations, its protagonist a child, its structure thoroughly indigenous, and its style a mixture of prose and poetry. Without any trace of pedantry and involved entirely with the trivial and the ordinary, it records the struggle of man against poverty and privations and yet it creates a haunting world of beauty and sense of immensity of time and space. Bibhutibhushan wrote many more novels, including *Aparājita* (1932), a sequel to his masterpiece. Equally fascinating are his *Āraṇyak* (1938), a narrative on the forest, *Ādarśa Hindu Hoṭel* (1940), a story of a cook with his small and intimate world, and *Ichāmati* (1950), his last novel, the saga of the village life on river Ichamati.

The power of Tarashankar, arguably the greatest Bengali novelist of the century, lies in the breadth of his canvass and the richness of detail. Though not very conscious of style and not much concerned with the evocation of tender feelings, Tarashankar creates a world, rugged and rough with wealth of local colour, full of elemental passion, where individuals are subordinated by larger social concerns. One critic describes 'the country as a whole is his subject and no particular person is allowed to obstruct the view. In *Dhātṛi Devatā* (1939) it is the land, in *Gana Devatā* (1942), the people in *Pañcagrām* (1943), the village an entity, in *Kālindī* (1940) a river.'<sup>50</sup> It is the epic quality that distinguishes his writings from all other contemporary writers: he loves to depict the transition from the old to the new, the disintegration of the feudal aristocracy and the emergence of the merchantile economy, the replacement of the traditional village ideals by the rise of new values under the impact of the industrialized West. Tarashankar is the artist of the transition of the Indian society; he has undoubtedly a nostalgia for the feudal past, but his sense of history does not allow him to sentimentalize it. He is remembered not only for his novels with large canvasses but also for his powerful short stories and novels of love and passion, such as *Rāi Kamal* (1935) and *Kabi* (1941). His *Hāsuli Bāker Upakathā* (1947), is yet another great work, presenting the passionate and the erotic world of a neglected 'subaltern' community facing extinction. Equally significant is his *Ārogya Niketan* (1952), a story of the conflict between the tradition and modernity represented by two systems of medicines, Indian and Western, exploring the mysteries of life and death.

Manik's novels do not have the large canvass or rich details of a particular region. They do not have the lyricism and picturesqueness of



Bibhutibhushan. His language is terse and analytical; his attitude restrained and objective, and his world at times grotesque and morbid, at times fatalistic and dark. His fame rests mainly on two novels *Putul Nācer Itikathā* (1936) and *Padmāndir mājhi* (1936). The former is a narrative of an idealistic village doctor, his uneasy relation with his crooked father, with Kusum, a married woman of unpredictable temper, whom he loves, and with Yadab, a 'holy man' committing suicide to vindicate his spiritual power. This is also the story of his struggle to free himself from the stifling atmosphere of the parochial village only to be outwitted by his father. The realism of the narrative which dominates its surface-texture is enriched by allegorical suggestions and subtle manipulations of psychological tensions. Later critics have found affinities between Rieux of *L'Etranger* and Shashi, the protagonist, probably the first 'outsider' in our literature. *Padmānadīr Mājhi* on the other hand, is the story of the fishermen living near the Padma—an account of grim struggle for existence, poverty and passion, lust and fear. Unlike Tarashankar, the emphasis of Manik is not so much on the details of a community, but on the relations between individual and on the forces guiding life. *Padmānadīr Mājhi*, is the story of fishermen community but the individual characters are drawn with care and subtle irony. The tension in the narrative is built around the inter-relationship between the full blooded characters and particularly by the presence of Hossain Mia, a strange man of symbolic dimension, an enigmatic figure.

Manik underwent a great change in the forties when he joined the Communist Party of India. His style remained as penetrating and suggestive as ever, but there was a visible change in the choice of his subjects and in his vision. Among his later novels most noted are *Svādhīnatar Svād* (1950) and *Sonār Ceye Dāmi* (1951–52) both depicting contemporary social and political milieu—highlighting the change in the middle class families through series of incidents from the turbulent history of Bengal in the forties. Equally important is his short story *Choto Bakulpurer Yātrī*, on the peasant movement. It is one of the most memorable stories of Manik, a master-piece of understatement and suspense.

Apart from these three acknowledged greats there are several writers of merit by any standard. Among them are Bibhutibhushan Mukherji (1899–1988) a writer of the middle class life always with an eye for the comic; Banaphul, an incessant experimentator with form and themes and technique of narration; Saroj Kumar Raychaudhri (1903–72), an unpretentious artist of a particular geographical area; Annada Shankar Ray, a thinker and story-teller problematizing the issues of the Indian intellectuals caught between the net of Indian and the Western ideals of life; Saradindu Banerji (1899–1970) the master-prose stylist creating an Indian romantic past; Pramathanath Bisi (1902–86), a versatile writer with a strong satirical voice and yet quite often his writings are charged with fine lyricism and



romantic idealism. By the mid-1940s there emerged a host of writers of promise, Narayan Gangopadhyay, Narendranath Mitra, Subodh Ghosh and Satinath Bhaduri (1906–65). Bhaduri is certainly one of the greatest Bengali novelists and he will be remembered for his two extremely well-constructed novels, *Jāgarī* (1946) and *Dhōḍāi Carit Mānās* (1949–51). The former novel which takes the Quit India Movement as its background is the story of a family involved in active politics so much so that due to ideological difference one brother gives evidence against the other on the basis of which the latter was sentenced to death. The latter novel unprecedented in the history of Bengali novel for the richness of local colour and uniqueness of the protagonist, a common man of an East Bihar village, and particularly for its narrative structure that derives inspiration from the *Rām Carit Mānās*. One writer must be mentioned in the passing. He is the great Bengali poet Jibanananda Das. All his novels written in the 1940s were published posthumously. The first two of them—*Mālyabān* (1973) and *Sutīrtha* (1977) came as a surprise to Bengali readers. Such tense narratives about human relationship involving complexities of sexual behaviour, particularly wife's refusal to reciprocate husband's sexual expectations told with subtle irony and introspective mode are part of an attempt to create an alternative novel. His contemporaries have certainly missed an extremely thoughtful novelist who chose to keep himself unknown.

### *Regional Novels*

The term 'regional novel' was coined by various Indian critics in the late 1950s to identify a special group of writings related to definite geographical areas. In the first edition of *Mailā Āñcal* (1954) Phanishvar Nath 'Renu' wrote, '*Mailā Āñcal* is an *āñcalik* (regional) novel. It is a narrative of the Purnea region, which is a district in Bihar surrounded by Nepal in the north East Pakistan and West Bengal in the east. The geographical character of the area emerges clearly if a line can be drawn demarcating its southern border in Santal Pargana and Western border in Mithila. I have chosen one village of this district, a representative of the less developed rural India, as the locale of my narrative.' The term 'regional novel' became popular in Hindi criticism since then. 'A regional novel describes the total life of the region,' writes Rama Darasa Misra.<sup>51</sup> 'It is not related to region, it is the love story of the region.' In other words these writings are representations of physical and cultural details of a particular geographical territory and the inhabitants there. They also attempt to represent the people in relation to the nature as well as to the history of the region involving their response to forces of social change and instincts to survive. Such writings, however, began to appear in the 1930s in those literatures where the urban-rural tension was quite strong. These narratives came as a break-through almost identifying, as it were, a new space and new theme. R.V. Dighe, for example, introduced a new trend in Marathi with his novel *Pānakāla* (1939,



The Rainy Season), a narrative about the people and nature of the hilly regions inhabited by an aboriginal tribe Katkaris, which was followed by *Sarai* (1943, The Harvest Time). It was the time when most of the Marathi novels were concerned with urban problems. Dighe's writings were almost an escape into the tender unspoilt sylvan world from the hard realities of urban life. G.N. Dandekar's *Padaghavali* (1956) is considered a classic in Marathi. It takes the northern part of Ratnagiri district as its locale which was also exploited by S.N. Pendse in his novels, particularly in *Gārambicā Bāpu* (1962, The Bapu of Garambi). About its locale Hatkanaglekar points out that 'though not planned a regional novel . . . the region selected itself naturally in the excitement of his creative fervour.'<sup>52</sup> The physical backdrop of the narrative is the Konkan area with its red rocks and dark forests, the dust and heat of the summer and the torrential rains of the monsoon.

The interest in regions as new spaces for narratives became evident in the Gujarati narratives. But it is not simply an interest in or concern for the rural life but a special attraction and understanding of a particular area and its inhabitants that make Pannalal's portrayals different from the novels representing the rural life. About the feature of Pannalal's writings, a distinguished novelist-critic writes, 'possessed of an innate understanding of motivations and an intuitive knowledge of all aspects of human nature, he has been able to create a whole-world of the villages on the Rajasthani borders of Gujarat, transforming the spoken language of the region into a thing of artistic beauty'.<sup>53</sup>

*Malēla Jiva* (1951), a story about love between a young man of high caste and a married woman of low caste is not just an idealistic story of abstract values, but of very concrete situations and tensions coming out of the exigencies of life in a particular region with its own distinct cultural patterns. This work, as well as the other masterpiece of Pannalal, *Mānavini Bhavāi* (1941, The Possessions of Man), have the enduring quality of representation of life in all its vicissitudes. *Mānavini Bhavāi*, a masterpiece of Gujarati literature, tells a story stretched over a long time, moves slowly like the Indian epics without any anxiety for structural compactness and acquires as it progresses, density and spaciousness presenting the life of a community almost in its totality. The description of the horrors of a great famine in Gujarat in the last century that constitute an important section in the narrative shows Pannalal's power of recreating the past and weaving it with a story of endless progression.

As Pannalal selected the Gujarati villages on the Rajasthan border Chunilal Madia ((1922–68) brought the villages of Saurashtra, in his novels, thus complementing the writings of Meghani who immortalized the small towns of Saurashtra. Madia did not have the power and vision of Pannalal but he did not fail to evoke the beauty and the distinctive features of the regions he represented.

The Oriya novels about rural life in general possess certain features



of 'regional' novel. Kalindi Charan Panigrahi's outstanding novel *Māṭir Maṇiṣa* (1930), for example is the story of a peasant family living in the village Padhanapara on the bank of the river Birupa flowing through the district Cuttak. Unlike Renu or Pannalal, Panigrahi did not plan to present the life of any particular 'region' but the village he takes as the place of action is as typical a village or Orissa as the village of *Godān* a typical one of Uttar Pradesh. In fact the village of Kalindi Charan with its men and women, good and bad, simple and crooked, present India in microcosm.

Kanhu Charan Mohanty, another popular novelist, wrote about regions which are more easily identifiable with actual geographical locations. He wrote about the coastal Orissa with authenticity so far as its physical features are concerned. But in his representation of the life of the people he has the tendency to construct an utopia.

Kuvempu's *Kānūru Subbamma Heggaditi* (1938), a novel of epic dimension, narrativizes the life of the *mālnad* (the hill area). 'The life of man and the life of nature are splendidly interwoven,' writes a critic, and 'the beast in man often keeps company with the beast in the world outside. Sunrise and sunset, toil and sport, spring, summer and the rainy season—all are concretely rendered to create a world in which hunger, the desire for sex, friendship and love struggle with forces of caste, feudalism, money and superstition.'<sup>54</sup>

It is a regional novel par excellence; its hero, as it has been pointed out by several critics, is the Malnad itself. This multi-centred story evolves round the headman of Kanuru and the young Subbamme, his wife by third marriage. Through the relationship between them and other members of the family the story represents the transition of a rural society towards modernization. It does not look back to the past with any sentimentality at all but presents life with a rare objectivity. Shankar Mokasi Puneekar has observed that 'the novel is a monument to a phase of transition and therefore, has a historical significance which lifts its interest from time-bound art to timelessness. It becomes an immortal pattern of history. Given these conditions, life necessarily is shaped, thus by the shaping forces of time itself.'<sup>55</sup>

The regional novel, claims Nirmala Jain, 'is another dimension of the socio-realistic novel.' She observes with reference to Hindi, 'writers of such novels have taken an anti-story and anti-hero approach.'<sup>56</sup>

The regional novel, like the historical novel, can be an escape from the contemporary problems of city. Jain cites Uday Shankar Bhatta's *Sāgar Lahrem aur Manuṣya* (1956, *The Sea, the Waves and the Man*) as an example. This particular novel, however, draws its material from the life in Barsova, a fisherman's village situated in the West Coast of Bombay and the city of Bombay has been interwoven quite logically with the story of the village.



In the mid-1930s the Bengali writer discovered the potentiality of regional novel in the writings of both Manik and Tarashankar. Both of them exploited the land and the people of particular regions with such understanding of the deeper problems of life that not only the issue of 'escapism' was irrelevant but the rationale for the distinction between the 'regional' and the general novel became questionable. *Padmānadīr Mājhi* (1936, The Boatmen of Padma), for example, is a remarkable novel dealing with the life of the fishermen living on the Padma. It problematizes the basic issues and motivations of their life—their poverty, hunger, fear. To treat it separately from other novels dealing with similar issues is a totally unnecessary exercise. Bengali critics were not very enthusiastic about the usefulness of the label 'regional' novel, although they did not fail to notice the uniqueness of the linguistic texture of the so-called regional novels. For the first time in Bengali novel, *Padmānadīr Mājhi* makes extensive use of a regional dialect to evoke every nuances of the community life. In the context of using dialects Parasuman Munda's Oriya novel *Muliāpila* (1951) may be referred here. This novel about the life of a labourer in Sambalpur is written in the Sambalpuri dialect of Oriya.

The legacy of Manik fell on Advaita Malla Burman, who wrote the novel *Titās Ekṭi Nadīr Nām* (completed in 1950, published in 1956, Titas is the name of a River).<sup>57</sup> This is also a very intimate account of the fishermen tribe living on the river Titas by an author who belonged to it. A painful narrative of the death of a river and the people who were part of it. It may be pointed out here that the river has appeared again and again in Bengali literature vindicating its deep psychological bonds with the Bengali life. It began with *Padmā* (1935) by Pramathanath Bisi (who had written several other novels with river at their centres) and followed by Manik's *Padmānadīr Mājhi*, Saroj Kumar Ray Chaudhuri's well written *Mayūrākṣi* (1936) and *Kapotākṣa* (1938)—a river which has been immortalized by Michael Madhusudan Datta in a sonnet written in Versaille in 1866—Tarashankar's *Kālindī* (1940) and *Hāsulibākar Upakathā* (1947) and Narayan Gangopadhyay's *Mahānandā* (1951). The tradition continued in *Titās Ekṭi Nadīr Nām* and also in *Gāṅgā* (1957) by Samaresh Basu.

Tarashankar has been often described as the most distinguished writers of regional novels. His locale is Rāḍh, the Western part of Bengal, conspicuous by its rugged laterite soil, as a contrast to the riverine green landscape of East Bengal. Rāḍh with its austere landscape, fierce summer afternoons and dreadful storms, the expanse of grassless barren lands, poisonous snakes and the people belonging to various occupational groups, the tribes, the outcastes, including the nomads and the snake charmers comes alive in the novels and stories of Tarashankar.

Bibhutibhushan's world is tender but there is the presence of the destructive power in Nature controlling the regions—the rural South-West



Bengal—portrayed with greater poetic charm. Both Tarashankar and Bibhutibhushan have added a spiritual dimension to the physical and psychological aspects of the regions valorised by them. The rugged Rādh is one aspect of the terrible mother, Kali, the supreme energy worshipped in Tantra. Bibhutibhushan's nature is not mythified into a concrete image but is merged with the concept of *mahākāla* (The Eternal Time), which is not altogether free from religious signification. The regions, appearing as they do, in Indian novels, thus have acquired much larger meaning and wider connotation of space.

## CHAPTER 10

# The Narratives of Suffering: Caste and the Underprivileged

### I CASTE AS A THEME

The realization of the educated middle class, about the social privileges enjoyed by them at the expense of the people located within a hierarchical structure fixed for ever, became embarrassing as well as challenging. It was embarrassing because the writers found it extremely difficult to reconcile their pride for Hindu social organizations with the ideas of equality. It was also challenging because it prompted the writers to take a definite ideological position. Whatever be the objectives of a few social reformers, the majority in the literary community, did not adopt any radical posture. Even their reformatory zeal was motivated by a general humanitarianism, rather than by any concrete ideas bringing a real change in the caste hierarchy. Scholars defending the system always argued that the caste-system in its original form was not hereditary but based on psychological foundations; division of the society according to different occupational groups was in fact an exercise towards the recognition of the innate psychological inclinations of men. Some of them agreed that the complete stratification of the society, denying the lower groups any opportunity towards vertical mobility was unjust and inhuman. And some condemned it severely. But all writings on caste-inequality failed to create any significant impact until the movement against the system emerged from the oppressed themselves.

The inequality generated by the caste-system is a recurring theme in Indian literature to which almost all major writers have responded seriously. We cannot think any writer defending the system though a very few could actually visualize the caste-free society. The movement started by Jotiba Phule, who came from a 'low' caste, was an embarrassment to the Brahmins. The criticism of the caste by Dayananda, a Gujarati Brahmin, or Vivekananda, a Bengali Kayastha, inspired many writers to create a public opinion which became more and more widespread with the passage of time. These leaders exploded the traditional belief, with some success, that caste was an integral part of Hindu religion. Gandhi who once saw the 'wonderful power of organization' in the caste-system admitted that 'it is harmful both to spiritual and national growth.'<sup>1</sup> In 1910 in a



powerful poem Tagore condemned the champions of caste with severe indictments.

My wretched country, those whom you have crushed and trampled,  
deprived of their rights, made them stand and wait  
and never drew them close,  
Share you must their indignities and sufferings.

...

Can you not see Death's messenger at the door  
Stamping his curse on the arrogance of your superiority;  
If you still do not beckon them,  
and remain coldly distant  
and still imured in pride,  
then equal must you be in death and ashes of pyre.

This sentiment has been echoed and re-echoed in different languages throughout this period. The voice that reverberated in poetry and short stories, essays and plays was undoubtedly the voice of a minority, but that became strong enough within a couple of decades. What the minority primarily did was to highlight the suffering of the people belonging to lower castes and of the untouchables which made the readers belonging to the higher castes aware of the inhumanity of this ancient social tradition.

A. Madavaiah in *Thillai Govindan* (1908), a novel written in English<sup>2</sup> in an autobiographical form, narrates an incident which can be taken as an illustration of the Indian writer's problematization of the caste-system and the insensibility perpetrated by it. Thillai Govindan's grandfather while returning home after a bath, saw a *Shanan* (a person belonging to a backward caste) approaching towards him. This particular Shanan was disliked by the Brahmins because he was converted to Christianity and he often criticized the customs of the higher-caste Hindus. The old man asked the Shanan to be away from the road. The Shanan refused and continued to proceed. Thillai Govindan's grandfather ran into the slushy field to avoid pollution and asked a *Maravan* (a man belonging to another backward caste known for its physical strength), working nearby, to teach the Shanan a lesson. Very soon half of the village joined him, beat the Shanan, took him to the village elders who punished him.

This incident, which may not be completely fictional, records the typical attitudes and manners of the higher-caste towards the people belonging to the lower. The display of the Brahmanical authority prompted by a well-nourished fear for pollution, the denial of basic human right to the lower-caste (even the conversion does not effectively change a man's social position), the engagement of one member of lower caste against another in humiliating and assaulting one, all are components of a tortured narrative of suffering. The voice of protest, however, is not completely muffled in this novel. The Shanan with injured pride comes to a Christian

missionary, who helps him in getting redress in a court of law. The Shanana's protest is more a reflection of the anglicized Indian's faith in British justice rather than the victim's determination and economic strength to assert his right in a court of law. It may be mentioned here that poets like K.P. Karuppan and Kumaran Asan found the British regime conferring certain privileges upon the Harijans. They found the British rule protective. The irony of the judicial exercise comes out fully in this novel when the judge punishes the Maravan, and not Thillai Govindan's grandfather, for manhandling the Shanana. It is also very significant that the judge who is a Brahmin undoubtedly executes the law of the country, but protects the interest of his own caste as far as practicable and remains totally indifferent to the plight of the person victimized by a Brahmin.

One more interesting point that should not escape one's notice is the Hindu attitude towards the 'converted' Christians. Despite the fact that Hinduism did not treat the Harijans with dignity, many leaders, including many writers, did not favour their conversion to Christianity. Ramdas of *Mālapalli* is not 'allured' by 'the temptations and glammers' of Christianity and remains a Hindu; Sarat Chandra in his *Pather Dābī* and *Bipradās* presents rather luke-warm attitude towards those who have renounced Hinduism. Shyam Kishor Varma's *Kāṣī Yātrā* (Hindi, 1916) fanatically denounces Christianity, and Mannan Dvivedi in his *Rām Lāl* (Hindi, 1917) presents an outcast Hindu who desires to marry a Christian but is frightened of public condemnation. The presentation of a converted Christian in Madavaiah's novel also reveals the Hindu antagonism against Indian Christians in particular.<sup>3</sup> The novel written long before any properly organized movement of the underprivileged, at least thought of the possibility of protecting their basic human rights through legislation and not simply by evoking the norms of humanity which was the dominant note in literature.

The voice against social tyranny, however, is not a phenomenon of the colonial period but was heard throughout the medieval period. Pampa, the tenth-century Kannada poet, puts the words '*Kulam kulamaltu, calam kulam, anmu kulam, abhimānam kulam*' (the lineage is not lineage, firmness is lineage, valour is lineage, self-respect is lineage) in the mouth of Karna. Caste-system has been criticized from time to time by saints like Basavanna and Kabir, Nanak and Chaitanya, Sarala Das and Sankaradev. Pampa's criticism is not only a Jain critique of the Hindu caste-system but it articulates the milieu's feelings against the idea of birth as the sole determining factor of a man's life. The difference between the medieval Indian criticism of the caste and that of the late nineteenth or of the early twentieth century lies in the treatment of the human suffering and the understanding of the complexities within the system that makes the downtroddens act against each other.



## II IMPACT OF AMBEDKAR

In 1920 Gandhi emphasized that removal of untouchability must be considered a major programme of the Congress. It was the year when B.S. Ambedkar (1891-1956), the greatest leader and spokesman of the Harijans, published the Marathi fortnightly *Mūk Nāyak* (1920). Ambedkar, a brilliant scholar, the first graduate from the untouchable Mahar community<sup>4</sup> and the future maker of the Indian Constitution, started the first mass-based movement of the Harijans. It is significant that the protagonist in V.S. Khandekar's novel *Don Mane* (1938, Two Minds) is an untouchable Mahar who fights against Hindu injustice with determination and conviction. Ambedkar fought for the Harijan's right of entry into the temple; he also secured their right to participate in the public Ganapati festival. Ambedkar brought a new dimension to the Freedom movement by challenging Gandhi's right to represent the Harijans. In 1924 he started *Bahiṣkṛt Hitakārīṇī Sabhā*, for the moral and material progress of the untouchables; three years later he led a satyagraha to establish the right of the untouchables to draw water from a public tank at Mahad; and he won the case in the Bombay High Court ten years later. Between 1920 and 1932, the year separate electorate for the untouchables was conceded, Ambedkar fought relentlessly to uphold the right of the Harijans through his journalistic as well as political activities. His struggles alongwith the anti-Brahmin, but unabashedly pro-British Justice Party (1917) and the Self-respect Movement (1925) launched by Periyar E.V. Ramaswami Naicker, brought a new awareness and initiated an extremely significant debate to which all the writers responded, some directly and most of them obliquely.

Periyar burnt the *Rāmāyaṇa* and the *Manu Smṛti*, broke the idol of Vinayaka, beat the portrait of Rama with chappals, and declared 'those who believe in God are fools.' These are all expressions of suppressed anger and pain shared by millions of untouchables. In certain areas of the country the caste-domination assumed the most degrading proportion. There may not be a proportional literary articulation of the people's anger and humiliation partly because the victims of the caste-hierarchy themselves did not participate in the literary activities, and partly because of the ideological differences between the Congress and the parties and organizations championing the cause of the lower castes. The Kallars, the most backward class of the Ramnad district in Madras in 1930, to give one example of the state of caste-relationship, were prohibited by the Brahmins from wearing gold and silver ornaments, and good clothes. The Harijan women were prohibited from using flowers, and the Brahmins even wanted to prohibit Harijans from cooking their food in metal vessels, wearing shoes or even using umbrellas.<sup>5</sup>

Gandhi and Ambedkar had completely different understanding of the caste-system, the authorities of the scriptures and the reforms to redress



the indignities subjected to the Harijans by the upper class.<sup>6</sup> They opposed one another and the latter demanded a separate homeland for the Harijans. When the government announced its plan to grant separate seats to the Harijans in the assembly, Gandhi, then in Yervada Jail, began a fast unto death in protest, from 30 September 1932. Ambedkar, highly sceptical of Gandhi's move, wrote with sarcasm 'there have been Mahatmas in India whose sole object was to remove untouchability and to elevate and absorb the depressed classes but every one of them has failed in his mission. Mahatmas have come and Mahatmas have gone but the untouchables have remained as untouchables.'<sup>7</sup> The Gandhi-Ambedkar controversy ending, temporarily, with an agreement, known as the Poona Pact, the formation of Harijan Sevak Sangh in Poona, the publication of *Harijan* (1933) by Gandhi and the slowly growing confidence of the Harijans made a strong impact on the Indian creative psyche burdened with a sense of guilt. When Ambedkar was invited by the viceroy in 1942 to take the labour portfolio in the Executive Council the move was enthusiastically welcomed by the public. And in 1947 when Ambedkar was invited to be the Chairman of the Drafting Committee of the Indian constitution, Article 17 of which abolished untouchability, the conscience of the Indian elite was partly relieved. But the legal prohibition did not ensure the abolition of the caste or the removal of untouchability in practice. Writers played a significant role in combating the prejudices and the tradition-bound perceptions.

Although the problems of the caste and untouchability appeared in Indian literature from time to time, it received the most serious attention only with the advent of Ambedkar. One of the first novels that concentrated on the problem of the low caste or the Harijans in India is probably the Telugu novel *Himāvatī* (1913) by T. Suryanarayana. It reflects the middle class sympathy and concern for the upliftment of the Harijans. But not only did the contradictions of the middle class, and upper caste writers and readers surface from time to time in this novel and in other writings that followed, in respect of their attitude towards the caste-system, but also the weakness of the groups themselves designated as lower castes. Thus one notices the Malayalam poet Kuttamath (1880–1943), a member of the prestigious Nair community, composed inspiring verses claiming the rights of all to enter the temples, but Paliath Kunjunni Achan (1880–1942), a poet who writes about toleration and reverence for all religions and sings for the unity of the country, opposes it. One also finds, as we have mentioned before, the infighting withing the Ezhava community in Kerala divided it into several sub-castes. Similarly in Maharashtra, the Mahars, to which Ambedkar belonged, had eighteen sub-castes, without inter-dining and inter-marriage.

Venkata Parvatisvara Kavalu wrote the novel *Māṭṛmandiram* (1919) in two parts on the questions of Harijan's entry into the temple. Rangadu, a Brahmin by birth—which is kept as a secret—but brought up by a group



thieves, is the protagonist of the narrative. He grows into a social reformer, tries to stop cow slaughter, loves a Harijan girl and wants to enter the temple. He is prevented by the Brahmins, who reveal his caste identity. The hero changes his attitude: he does not marry the girl though continues to love her. This is clearly a compromise formula which does not want the elimination of the caste system but only advocates some concession for the Harijans. Within two years, however, appeared the epoch-making Telugu novel *Mālapalli* by Unnava Lakshminarayana, a work distinguished by a broad humanism and deep religiosity.

### III KUMARAN ASAN

Narayana Guru (1856–1929), wrote in three languages, Tamil, Sanskrit and Malayalam, and inspired the Ezhava community towards a social and moral transfiguration. The agony of the whole community as well as its hope for a new future was articulated through the writings of Kumaran Asan, a disciple of Narayana Guru, whose well-organized socio-cultural movement gave additional power to the poetry of Asan. The major content of his poem is suffering caused by caste-distinctions. In his poem 'Simhanādam' (The Lion's Roar) written in 1919, he urges the people to 'Speed up where/the caste-demon rears its ugly face.' This emotional appeal coming as it does from a victim of caste-hierarchy, is different from the rhetorical flourishes of the Brahmin writers. In another long poem *Duravastha* (1922) Kumaran Asan foregrounded the human suffering caused by the rigidities of the caste with such feeling and tenderness that it created an unprecedented commotion in the literary circles and amongst the social leaders.<sup>8</sup>

The theme of *Duravastha* is quite radical. A Nambudiri (Kerala Brahmin) girl runs away from her home during the Moplah revolt and takes shelter at the hut of a *Pulaya* (a Harijan). Although such an event is unthinkable in Kerala in ordinary circumstances, Kumaran Asan used the upheaval of the Moplah that created an atmosphere of social change. By visiting the place of a Harijan, the girl, Savitri, loses her caste and realises that she can never return to her home and will be regarded as fallen in the eyes of the community. On the other hand, she is moved by the moral qualities of the Harijan youth, by his love and anxiety for her and is gradually attracted to him and decides to marry him. The poem as a work of art is not regarded very high by the critics; it has been often criticized as too propagandistic. But the poem presents a very serious problem and its radical nature—a woman of the higher-caste marrying a low-caste man was considered extremely offensive to the traditional sensibility. The solution of the whole problem, the problems created by the artificial distinction between man and man, lies, according to Kumaran Asan, in love and compassion. He writes,

The same indeed the Hand that cast  
the Brahmin and the Harijan  
And what a range of glorious deeds  
of valour, love and intellect  
hast thou thwarted from fruition  
O Hindu faith; because of caste!<sup>9</sup>

'Such prayers, arguments, exhortations and indictments inspired and sustained all those who stood for social reform,' writes Nair, 'though the more orthodox in society frowned upon him, the nobility of his motives and the justice of his cause were destined to win in the long run.'<sup>10</sup>

Asan's next poem *Caṇḍāla Bhikṣuki* (1922) brings the question of caste again. Its theme is not from the contemporary life but from a Buddhist legend. Ananda, the disciple of Buddha, accepts a drink of water from an untouchable girl. She falls in love with the monk and finally becomes a nun. There was public criticism to her entry into the order though Buddha intervened and the Candali, the outcast, became a bhikshuki. The basic inhumanity of the caste-system is criticized, through the persona of Buddha; but Asan's voice is always modest and gentle. He believes that only through love and compassion, which he eulogizes, man will overcome the social hurdles.

Heed not the scriptures that violate the truth  
Of man and his moral law; nor the words of men  
Who stand to gain by interpreting them wrong.  
For the ignorant crowd, yesterday's error  
Hardens into today's tradition, tomorrow's law.  
It is in love that the world takes its birth,  
Love nurses it to growth, his fulfilled bliss  
Man finds in the bonds of love, life itself is love,  
The Moment of death is when compassion dies.<sup>11</sup>

Kumaran Asan's last, and claimed to be the greatest, work *Karuna* (1923) is also based on the Buddhist tale of the courtesan Vasavadatta and the monk Upagupta. This poem, however, has no relation with caste but on 'Karuna' (compassion) which according to the poet is the only instrument capable of transforming the world divided into narrow sectors. It is quite interesting that Tagore wrote a poem on the same Buddhist tale under the title 'Abhisār' (1900, Tryst), and about a decade later the theme of *Caṇḍāla Bhikṣuki* reappeared in his haunting play *Caṇḍālikā* which is also a strong repudiation of the caste-system.

The period between 1930 and 1947 witnessed a vigorous growth of literature foregrounding the problems of the caste. The contemporary agitation whether for the right of entry into the temples or of using the wells reserved exclusively for the Brahmins and other higher castes, gave the initial impulse for several artistic creations. D.R. Bendre's Kannada play



*Uddhāra* (1932)—on the Harijan attempt to enter a temple ending in a tragedy—and Tagore's *Caṇḍālikā* have the same social urge. Similarly the Self-Respect Movement inspired several writers. Kirijadevi, for example, wrote the novel *Mokanarancani Allatu Camukat Torram* (1931) in support of the inter-caste marriage. It tells the story of a girl of the Vellala community marrying a boy of the Nadar community.

#### IV LOVE AND MARRIAGE

Traditionally, the caste is an endogamous unit i.e. it restricts individuals from marrying someone belonging to any caste other than his own. Matrimonial alliance and inter-dining are the two important units of measurement of the rigidity of the caste organization. Many writers have tried to highlight the inhumanity of the system segregating one human being from the other through various social relationships, all of which are denied their natural growth. One of the most popular and frequent themes in Indian literature throughout the twentieth century is love frustrated mainly, if not entirely, due to the rigidities of endogamy. It is a living institution all over India, accepted by all Hindus, and even by the Muslims and Christians all of whom accept the principle of 'arranged marriages'. Any exercise of one's own choice in selecting one's partner is interpreted both as a defiance to the patriarchal authority and a threat to endogamy. The defence of love, particularly the adulation of love between members belonging to different castes was itself a powerful criticism of the caste-system, its appeal being more direct and response more instinctive. The theme of Laila Majnun or Romeo and Juliet and various stories of frustrated love current in different regions of India acquired new signification in twentieth century. Maraimalai Adigal's Tamil novel *Kōkilāmpāl Katitankal* (1921) presents the heroine Kokilampal, a Brahmin girl, in love with a non-Brahmin boy. Adigal, it may be mentioned, wanted to prove in his prose work *Velālar Nākarikam* (1923) that the caste system was an Aryan custom introduced by the Brahmins in Tamilnadu. P.C. Mudaliyar wrote a play *Pirāmananum Cūttiranum Allatu Parihāran* (1933) in Tamil, on the marriage between a Brahmin boy and a non-Brahmin girl with the precise purpose of the removal of caste distinction. He describes his play 'a new Tamil social drama.' Yogananda Jha's novel *Bhālmānuṣ* (1944) written in Maithili, which became extremely popular, is an example of the people's response to this archetypal theme of frustration of love due to caste prejudice. Asanand Mamtora goes a step forward in his novel *Sair* (1941, Sindhi) which advocates the intercaste marriage between a Sindhi boy and Kashmiri girl.

S.K. Kolhatkar, Mama Varerkar or Vittal Ranji Sharde all presented humanistic critique of the caste system in their plays and novels, all presenting noble young heroes dedicated to the cause of the Harijans.



Kolhatkar's play *Parivartan* (1923) raises the issue of untouchability which is more strongly focussed in Mama Varerkar's play *Sattece Gulam* (1927) inspired by the Gandhian vision. Kolhatkar's novel *Śyām Sundar* (1925) records the sacrifice and dedication of an upper caste youngman for the upliftment of the untouchable. Vittal Ranji Shonde, a member of the *Prarthana Samaj*, wrote an extremely erudite essay on untouchability—*Bhāratīya asprīyatātice Praśna* (1933). If the power of impact is our criterion, then, however, V.S. Khandekar's treatment of the theme of untouchability is far more inspiring and profound. His well known novel *Don Mane* (1938) presents an untouchable hero and a high-caste heroine, as in *Duravastha* of Asan. The Marathi writers exploited the situation fully much to the discomfort of the orthodox section. The view of C.M. Bandivadekar that literature did not add anything new to the caste discourse in Maharashtra is not exactly tenable.<sup>12</sup> The appearance of the Harijans or the untouchables in literature as protagonists in itself is a significant change; it signals the reversals of the literary codes determining the 'heroic' qualities. The hero of *Don Mane* is an untouchable, the hero of *Hirwā Cāphā* is a 'Kunbi', also a low caste. The heroines in both the novels are from upper caste and both are beautiful. The heroes of *Phāt Kī Vākal* (1941) and *Mī Rām Josī* (1941), on the other hand, belong to the higher caste and their lovers are from the lower, all of them intelligent, educated and accomplished. Khandekar sees the possibility of the vertical mobility within the caste system through education which alone can lend dignity to the deprived class. Varerkar goes one step forward: his *Tartē Potad* (1940) argues against the narrowness of religious injunctions and caste rigidities, and finds the inter-caste marriage as the greatest challenge to the caste system. Phadke's *Mājhā Dharu* also brings the issue to focus—though it is a novel poorly constructed with exciting but totally unconvincing incidents—where the heroine is psychologically prepared to marry an untouchable. In the novel *Mahapur* (1943) by Vithal Dattatreya Chindarkar, too, one notices a high-caste girl in love with a carpenter boy.

The Marathi examples can be generalized without ignoring the regional peculiarities in respect of caste prejudices and inter-caste attitudes. While love provided the space for the expression of human emotions with all their intensity, rural constructions and social work provided even a larger space for the interactions among the members of different castes. The hero of *Śyām Sundar*, very much like the son of the crooked landlord of the Telugu novel *Mālapalli*, lives with the untouchables in a small village and works for their improvement. In V.M. Joshi's novel *Suśīlecā Dev* (1930), his best according to critical consensus, the protagonist Sushila, a woman from the upper class dedicates herself to the upliftment of the poor untouchables. In his earlier novel *Indu Kāle Va Saralā mole* (1925), written in epistolary form, the Gandhian hero Vinayak Rao keeps a Harijan boy in his house defying social ostracization. The narratives of love between the



members of different caste, their struggles and agonies and failures have certainly made greater impact on the reading public. But the narratives of idealism and dedication, on the other hand, presented the social reality with greater objectivity and demonstrated that without a programme of social change relationship between individuals cannot be sustained at all. The idealistic hero as social worker is only an inevitable extension of the idealistic hero as the lover.

#### V MALAPALLI

The Telugu novel *Mālapalli* (The Village of the Untouchable, 1922) by Unnava Lakshminarayana deserves special mention it being a faithful record of the life of a Harijan family and their unending suffering as well as of the ambivalence of the people towards Gandhism and their attraction towards the revolutionary tactics and finally towards organized trade union movements. The author studied law in Ireland, practised as an advocate, grew under the influence of the social reformer K. Veeresalingam and later derived inspiration from Tilak and Gandhi. During his stay in Ireland he took great interest in the movement led by De Valera and was also exposed to Bolshevism which left a profound mark on him. Back home he responded to Gandhi's call for non-cooperation. He founded Sarada Niketan at Guntur as a part of his campaign against untouchability and for the remarriage of the widows. He fought against levying the tax called 'Pollari' for grazing cows in the forests of Palnadu area. He was jailed for participating in this movement known as the Pullari Satyagraha. Before he wrote this novel he published a short work on politics under the title *Rājatantram* which is an evidence of his great interest in political issues and ideologies. He started writing this novel, while in jail at Vellore, on the life of the untouchables, hence the subtitle of the work is 'Harijan Cetto'.

It is an unique fictional work being a narrative of all the major movements, social and political of the time whether the conversions of the Hindus by Christian missionaries, unionization of labourer of atrocities of the caste hierarchy, the political ideals of Tilak or Gokhale or the problematics of non-violence or the October revolution. In one sense the author does not have any consistent political thought: one notices a mixture of political pragmatism and sentimental romanticism, almost Job-like faith in God's action and also militant protests of the Harijan. But the contradictions of thought and programmes, the co-existence of different and contrasting ideologies can be very well seen as the political reality of contemporary India. The Telugu critics are unanimous in the praise of this work distinguished by its deep humanism and documentation though many of them do not claim high literary merit for it.

*Mālapalli* narrates the story of Ramadas, the head of the Harijans in Mangalpur village at Guntur and his family. Ramadas, a deeply religious man, accepts almost everything as God's decree. His younger son Sanga-



das works in the house of the local landlord Chandrarayya, whose son Ramanaidu, despite his higher caste and wealth, is attracted to Sangadas and becomes his friend. Sangadas grows into a powerful peasant leader and receives support from Ramanaidu. Their friendship, and particularly Sangadas' defiant activities infuriate Chandrarayya, the landlord, to such extent that he killed him in a fit of passion. The landlord bribes the police and escapes trial. This action draws Ramanaidu even more close to the peasants and he dedicates himself completely to the upliftment of the Harijans. Ramadas and his wife come to know of the murder of their son; they do not express any anger but accepts the tragedy with great fortitude. They, however, refuse to accept the money offered by Chandrarayya as compensation. The Harijans raise a modest memorial and establish a school, 'Sanga mandiram', to propagate the ideals of their leaders. But it does not remain a Harijan enterprise only, people belonging to upper castes also join them. The tyrannical landlord evicts Ramadas and his wife from his land and home. He accepts all with a rare philosophical detachment. But Venkatadas, the eldest son of Ramadas, wants to settle score with the landlord and to avenge the death of his brother. He creates a secret army of 'Santan' (which is reminiscent of Bankim's *Ānanda Math*), lives in a dense forest under a new name Takella Jaggayya and mobilizes the poor and the downtrodden against the rich.

The story narrates in great detail the silent suffering of Ramadas and his wife, their privations and humiliations. Ramadas gets a job in a rich man's house which is looted by the associates of Takella Jaggayya. The police arrests Ramadas and sends him to jail. Ramadas meets his son, Venkata in jail where he dies miserably. Ramadas endures the pain with his usual calm.

The last part of the novel is a projection of hope: it describes the release of the prisoners after the attainment of Freedom. Ramadas returns to his village. Ramanaidu donates all his property for the cause of the Harijans and persuades Ramadas to stay in the village to help and guide the work started by the great leader Sangadas. But he leaves for the forest.

Within months of its publication, the Government of Madras—C.P. Ramaswamy Iyer was the law member—banned circulation of the novel until the passages inciting the labourers against the landlords and those preaching Communism were deleted. A new edition was brought out in 1935 which was prescribed for the study in Andhra University. But the book was banned again—the ban was lifted in 1937 after the formation of the Congress ministry by Rajagopalachari. The ban was, it must be mentioned, not only because of its sympathies for the Bolsheviks but because of clear indictments against the British rule. The government has been often referred pejoratively as a 'she-buffalow', the police as 'vulture', English men as 'rākṣasas' (monsters). The novel also visualizes the end of the British rule. Along with these there were also reasons related to the



caste politics of the time. Lakshminarayana was a Brahmin. The anti-Brahmin movement in the South coincided with the growth of national movement, but the non-Brahmin members of the local Justice Party did not take Lakshminarayana's statements always very kindly and they misconstrued his texts. His depiction of the landlord Charudrarayya, a non-Brahmin, and the elopement of his daughter-in-law were taken as the Brahmin attempt to slander the non-Brahmins and the novel was seen as an attempt towards the vilification of the Kama Zamindars, who were quite influential in the Justice Party.

When the novel was prescribed as a text by Andhra University there was a pressure from interested parties to remove it. This was the time when the Communist Party was making use of certain parts of the speeches of Venkatadas—his inspiring speech in the courtroom refers to the economic inequality and the exploitation of the poor by the rich—in the pamphlets they distributed amongst the workers.

The novel is also known by its name 'Sanga Vijayamu' (The Victory of Sanga) which in the final analysis is the victory of *Sangha*, the Society or Organization. Some critics, however, detect a note of defeatism in the way the novel is concluded:

Though the author presents the unity forged by the workers as a force to meet the inhumanness of the exploiting class, Unnava ultimately retreats and leaves the triumph of the proletariat uncertain. After all the fret and fury, it is Ramadasu who survives and not the leaders of agitators . . . and Ramadasu retires from all strife reflecting the author's own attitude of resignation.<sup>13</sup>

## VI IDEALISM AND EXPERIENCE

In the portrayal of the suffering of the downtrodden one section of the writers, as I have observed earlier, was moved by a broad humanism but without any real experience. With a few exceptions most of the writings, poems and novels and plays, presenting idealistic heroes plunging into social service are made of emotional stuff that quickly disintegrates. T.S. Satyanath's observations in this respect are worth quoting.

The Gandhian approach towards the untouchables in Kannada literature . . . is highly idealistic and concentrated on the issues like entry to the temples but did not look into the social and economic problems of the untouchables. Kuvempu's *Jalagāra* (1928) and M.R. Srinivasamurthy's *Nāgarika* (?) present pictures of a scavenger with robust idealism. They have been depicted more like the Brahmin heroes of the time . . . as if they are educated and enlightened. . . .<sup>14</sup>

Sivaram Karanth's novel *Cōmana Duḍi* (1933, The Drum of Choma) appears conspicuously fresh and bold in this background. While the rest of the Kannada writers (and this is true of most of the writers in other Indian languages) influenced by Gandhian thought wrote about social changes without a direct contact with the social reality, Karanth, who too



responded to Gandhian ideology, was acutely aware of the gap existing between the ideals and the reality. Similarly, the poet Changampuzha Krishna Pillai, one of the most adorable figures in Malayalam literature, wrote eloquently against inequality and exploitation, from the depth of his felt experience. In his famous poem 'Vazhakkula' (Banana Bunch) he narrates the plight of a poor Harijan who plants a banana plant in front of the hut and his little child weaves dreams around it. His dreams are shattered as the father cuts off the banana bunch and presents it, according to the law of the land to the landlord. Such narrations establishing relationship between the plight of the poor and the deprived and the social convention and economic exploitation are more poignant and direct because of their concrete specificities. Karanth's ability in concretizing the situation and presenting the men and women in a cultural context make the issues so real and living. The most important feature of the thirties is not only the high caste heroes trying to identify themselves with the Harijans but the emergence of the Harijan hero. This can be found in Adya Rangacharya's Kannada play *Harijanavāra* (1934) as well as in Karanth's *Cōmana Dudi* initiating a new trend that soon spread in different literatures.

Choma, the protagonist of the story, belongs to the lowliest of the untouchables, the *Mari*, who survive by scavenging on the left over food (*ucchiṣṭa*) of the upper-caste or the dead cattle. The novel is the record of Choma's struggle to get a piece of land on lease and live like any other dignified human being. Karanth brings both social and economic factors causing suffering and frustration and the ultimate ruination of the whole family, with great artistic power. Choma works as a labourer in a coffee estate. His life, as narrated by Karanth, is a series of frustration, and confrontations with deaths. His wife dies leaving a large family, four sons and one daughter. Despite that painful death Choma hopes for a better future. He still has the children, and two oxen that keep his hope alive to become a respectable tenant. And he has the drum, which is the symbol of his hope and joy, and also of his agony. His master Sankappayya sympathizes with him and agrees to give him a piece of land on lease. But Sankappayya's old mother stands in the way. Although the old women of Karanth are generally progressive, this lady represents the tradition with all obstinacy. 'Has any one done it before? . . . You do not have to become the first one to give a piece of land to an untouchable.'

On the one hand there is a strong social resistance against kind and generous behaviour towards the untouchable, on the other hand the economic exploitation of the untouchable continues from one generation to another. Choma's children Chaniya and Guruva were forced to work in the estate because of arrears of loan taken by him. Guruva falls in love with a Christian girl, accepts Christianity and escapes from the estate while other son Chaniya dies of fever. It is now the turn of Belli, the daughter of Choma, to serve the estate to clear the dues. She is seduced by the clerk



of the estate. Choma flares up in anger and almost kills her. Around this time his youngest son Nila, gets drowned in the river. The uppercaste Brahmins who could rescue him did not help, because of the fear of pollution. The life of Choma is a grim tragedy without any glory, a slow and agonizing disintegration, that kills all hopes and all desires. The beating of drum has been used as a poignant symbol of the rhythm of life as well as its final extinction. All occasions of the life of Choma is celebrated through the beating of the drum, the only medium expressing the deep and intense passions of the man. The novel started with the beating of the drum and so does its end.

At once Choma started beating his drum. He closed the door of the hut so that others should not share the joy of his beating of the drum. He had not played the drum like that in his entire life before; he was not to play it like once again, he played it only for a short while. But it was like the beating of the drum of Shiva at the time of the destruction of the world. The dum-dum of the drum stopped abruptly. Belli felt scared and ran towards the door; the two oxen had also come up to the door step. . . .<sup>15</sup>

Karant's Choma remained the only authentic representation of the untouchable for a long time in Kannada literature till the writers from the 'untouchable' caste started writing for themselves in the sixties. Among the very few writers who succeeded in creating such a story of deep pathos with the untouchable as the protagonist, are Tarashankar Bandyopadhyay and Thakazi Sivasankara Pillai.

## VII THE STORY OF A POET

Tarashankar Bandyopadhyay in his novel *Kabi* (1942, The Poet) presents Netai, a 'dom' (an untouchable community) as the protagonist. The *Doms* are known for their physical strength, often condemned as criminals and are supposed to be one of the lowest castes. From the mid-eighteenth century there was group of poets in Bengal who used to delight the audience by their power of impromptu compositions. There were often contests between two groups on a given theme. It was a popular entertainment in Bengal and continued in the rural areas till the beginning of the twentieth century. Netai, all whose relatives were hardened criminals, decided to be a '*Kabi*' (a poet). This is a story of the struggle of an outcast towards vertical mobility. The novel begins with the sentence: 'A wonder indeed, the son of a criminal has become a poet. Of course, there are precedences, Prahlad was born in the family of a demon and Valmiki was a dacoit. But those are parts of mythical wonders.' The poet-protagonist knows that 'no one will ever eat and drink things offered by him.' The narratorial voice raises the questions 'Why should one be ashamed of being a *dom*? How is a *dom* inferior to a Brahmin?' But the questions are not answered by the social guardians. There are intense moments in the life of the protagonist



who faces the hurdles of a caste-ridden society, which are further dramatized by his strong determination to achieve his goal. It is a struggle of an individual, of an extremely sensitive and creative person, whose life gets enriched through various experiences of love and passion. His frustration and agony make him both pitiable and lovable: he attains his goal; he becomes a 'poet', he transcends the caste-barrier, disproves the theory of heredity and rejects the doctrine of 'Karma'. One of the most romantic and passionate narratives in Bengali, *Kabi* created by an author deeply rooted in his Brahmanical tradition, is a manifestation of the humanistic approach to inequality, its emphasis being on love and affection, friendship and sacrifice rather than on social tyranny and economic exploitation.

#### VIII THE PROTESTING HERO

Thakazhi's *Tottiyute makan* (Scavenger's Son, 1947)<sup>16</sup> which has a saga like quality is a story of three generations of night-soil carriers in small town in Kerala in their perpetual inhuman existence. Coming as it does in the year of Indian Independence, the novel is also a candid document of an age-old shame and an agenda of future social transformation. The story begins with Isukkumuttu lying in his bed. Isukkumuttu had been working as a scavenger in the Alleppey municipality for thirty years. He has accepted it as his destiny and even in his death-bed it is his intention 'to hand over his scavenger's tin and shovel before he died. He had told a succession of overseers that, when he was no longer able to work, his son should be taken on in his place.' His son Chudalamuttu, however, decides not to be a scavenger, and to live a different life. He and his wife Valli try to save money, dream of having a house of their own. He refuses to join the union as that might frustrate his plans. The authorities exploit him and make use of him in breaking another union. Like the story of Choma of Karanth and Netai of Tarashankar it is also a story of the desire of moving upwards in the social structure, and also like those it ends in frustration and humiliation. Chudalmuttu and his wife do not want their son to be a scavenger, they give the child the name Mohanan which no scavenger ever had, they send him to school even at the cost of their ostracization. But their sudden death change the fortune of the boy who becomes a scavenger again.

But Mohanan is not like his grandfather who willingly accepted his fate, he is not like Chudalamuttu either who wanted to improve his own life isolating himself from other scavengers. Mohanan knows that the change can come only through social transformation, through the power of organized struggle.

The poor worker who lives starving and deprived in the low huts that are to be seen around us—him we do not fear. What is there he can do to us? Are we afraid of the beggar who comes, supported on a crude stick, and stands at our door calling



for alms? Till today has the caste worker who toils in the fields beneath the rain and the hot sun ever stood up against anybody? . . . But today we are afraid, not of those individuals, but of the sum total of their emotions. With every day, every minute, it is taking on gigantic proportions.

Is the fear only because of that? Is there not a sense of guilt for the wrongs we have done?<sup>17</sup>

### *A Ray of Hope*

Mulk Raj Anand's first novel *Untouchable* (1935) is yet another powerful novel exposing the dehumanizing role of caste narrativized through a fine analysis of a day's activity of a sweeper boy, Bakha, explored through small details. The dirt and filth of the public latrines, the odour of the hides and skins of dead carcasses, the most offensive abuses heaped upon the boy by the upper caste make his life, an unending nightmare, with all its horrors and pain. The humiliations with which the boy starts the day—'Get up, ohe you Bakhya ohe son of a pig'—that's how his old father wakes him up—begin to intensify and accumulate as the day proceeds:

Keep to the side of the road, ohe low caste vermin! he suddenly heard some one shouting at him, why don't you call, you swine and announce your approach! Do you know you have touched me and defile me, cock-eyed son of a bow-legged scorpion! Now I will have to go and take a bath to purify myself. . . .

Bakha stood amazed, embarrassed. He was deaf and dumb. His senses were paralysed. Only fear gripped his soul, fear and humility and servility. He was used to being spoken to roughly. But he had seldom been taken to unawares. . . .

The tensions and conflicts of the forenoon that expose the heartlessness and the inner filth of the caste Hindus, are only the natural culmination of the situation in which he finds himself every morning of his life. Bakha meanders through hope and despair of the afternoon into a confident conviction of the evening. He feels a joy of regeneration at a public meeting addressed by Gandhi and he hopes for emancipation through mechanized sanitation that flushes out the evils of untouchability from the Indian society. Gandhi gives him a new dignity. At times during his menial work, he felt 'as if burning and destruction were for him (part of his everyday exercise of cleansing) an art of purification. His mother had told him his work was good.' Gandhi, Bakha learns with surprise, tells of a Brahmin boy who does the scavenging in his Ashram. And the poet, tells him 'Take a ploughman from the plough, wash off his dirt, and he is fit to rule a kingdom' is an old Indian proverb. The poet brings hope. The caste must be destroyed. The sweepers will no longer remain untouchables once they change their profession. And machine can be introduced to do the work of man and there will be 'a castless and classless society' one day. Gandhi moved him in a way he had never experienced before. Gandhi came as a strange god of hope who spoke a language of enigma; he did not give any



clear answer but a queer strength. The poet on the other hand brings a new ray of hope, something more concrete but so distant; the idea of a machine that will give him freedom. 'Perhaps I can find the poet on the way and ask him about his machine'—this is the last thought of Bakha as he proceeds homewards.<sup>18</sup>

#### IX PATHOS ANGER IRONY

Sarat Chandra, brought forcefully the issue of the caste in some of his writings, most remarkable of which is the short story *Abhāgīr Svarga* (The Heaven for the Hapless). This is a story of a woman belonging to the low-caste *dule*, who wanted to have an upper-caste funeral on a pyre so that she could go to the heaven. The custom among the *dule*'s, was not to cremate but to bury the dead. The family of Abhagi (literally 'hapless') did not have the money to pay for the wood required for a proper funeral, nor was there any one sympathetic to the last wishes of a woman of 'low-caste'. The story is interwoven with compassion and irony. The wish of Abhagi is to attain a spiritual status through the observance of the Brahmanical rituals. The Brahmanical society treats all such efforts of mobility with great contempt. The final solution—burial of Abhagi on the bank of the river and then lighting a bale of hay as a compromise—heightens the pathos.

Sarat Chandra, however, does not take up caste-discrimination as a major theme although his criticism of the Brahmanical order is quite loud and sharp at times. His novel *Bāmuner Meye* (1921, The Brahmin's Daughter) presents the issue of untouchability marginally, its main theme being Brahmanical orthodoxies and the Brahmanical anxiety to maintain its pretended superiority by making fine distinctions within its own caste. There has been sustained caricature of the defendents of Hindu orthodoxies, though there is hardly any strong voice of protest against their meanness and insensibilities. Yet the strongest repudiation of caste (*jāt*) and lineage (*kul*) comes from one of the elderly women who argues with her daughter-in-law in defence of her grand-daughter who is not allowed to marry a man of her choice because he offered shelter to two orphan girls belonging to low caste.

Jagaddhatri said in suppressed anger: 'They may be orphans but should these low-caste-creatures live in the house of a Brahmin? Do scriptures permit this?'

The mother-in-law replied: 'I don't know what the scriptures say, my dear. But I know the intensity of my suffering. I can't talk about that to anyone, but had you suffered this way, you would have realized how God punishes one for humiliating man on the plea of low caste . . . you think the caste and the lineage are very real, but is the existence of two lives unreal? Is that false?'

Jagaddhatri said with distress: 'Then, do you think this world cares only for this falsehood.' The mother-in-law smiled sadly and replied, 'No, not the world, it is our cursed nation that cares for it.'



The criticism against the caste-system comes from this old woman, who lives in Kashi renouncing the world, and who realizes the essential falsehood of the caste-distinction that breeds meanness, insensibility and false pride. She continues,

'This demarcation between man and man is man-made: this can't be the law of God. God's gateway of union is wide, but man because of his depravity narrows it and creates the barrier stronger; it is man who makes room for filth and sin in God's world.'

This is the state of the Brahmanical society weakened from within, its hypocrisy and pretensions fully exposed. The pathos of Sarat Chandra is transformed into the anger in Nazrul Islam's alliterative line *jāter nāme bajjāti sab jāt jāliyāt khelche juā* (all this calumny in the name of caste; these frauds and imposters are gambling with life) and fun in Chilakamarti Lakshminarasimhan's *Ganapati* (1920), a humorous and satirical novel on the model of Don Quixote, ridiculing the Brahmins.

In *Sēvasadan* Premchand raises the question of *dom*, whom the 'caste Hindus treat . . . worse than animals but they woo them for political expediency.' Abul-wafa exposes the Hindu politics of befriending the *doms* to counter Muslim votes. In fact Premchand visualizes the India after Independence where politicians, despite their public pronouncements against caste-system, would make it the most lethal instrument to wield power. Premchand's contemporary Venkata Parvatisvara Kavalu's *Mātṛ Mandiramu* (1918) tears the mask of Brahmanic hypocrisy into pieces and advocates very strongly for the admission of Harijans to the temples. It also visualises an India, the ideal temple, where everybody is welcome.

Premchand's treatment of the caste and the suffering of the untouchable is intimately connected with his relationship with Gandhi on the one hand and his own experience of the Indian village reality on the other. The novel *Karmabhūmi* (1932) was the first of his major writings to present the problem of the untouchable with a remarkable sense of realism. The hero Amarkant's first reaction to the pitiable condition, of the Harijan village is that of a shock and fear without the slightest traces of hollow idealism and sickening romanticism. A sense of fright rudely awakes the romantic young man to the realisation that the greatest stumbling block for the educated upper caste in its understanding of the untouchables is the lack of actual experience of the rural society. Premchand realises that compassion and sympathy are not enough, and individual protests are too feeble to demolish the fortress of tradition. Organized protests with a clear political and social agenda are the only weapons to fight against the caste and rural poverty. He was first to analyse the causes of the economic privations of the Harijans and their social indignities. The slow change in Amarkant brought by his actual experience of the Harijan life led him towards the direction of a political action.



Premchand was engaged with the problem of the caste from the very early stage of his literary career. In his story *Sirf Ek Āwāz* (1913) there is a Sanyasi, reminiscent of Vivekananda, criticizing the caste system. Another story *Śūdra* (1925) is about an untouchable girl who becomes a victim of the woman-traffic. The *Camārin* grass-cutter Muliya in the story *Ghāswālī* (1929) rebukes the lecherous landlord in an emotionally charged language asserting the human right of the untouchable: 'Do you think that because Mahavir is a *Chamar* he has no blood in his body, that he feels no shame, that he has no thought of honour.' The story brings out another aspect of the Harijan problem, basically a problem of poverty heightening the vulnerability of the poor. The hypocrisy of the doctrine of 'untouchability' is farther exposed when the high caste Hindu seduces the Harijan woman without any qualm to satisfy his carnal desire. Silia, an untouchable girl in *Godān* is seduced by the priest Matadin. The mother of the hapless girl cries out 'You will sleep with her but you won't drink water touched by her.'

Towards the end of 1930 appeared Premchand's memorable story *Sadgati* portraying the plight of Dukhi, a *Chamar* and the heartlessness and cruelties of the Brahmin-pandit and his wife. Told in a controlled manner the story generates tremendous power with its understatements and irony and ultimately with the last action of the Brahmin, in the role of the untouchable. The story also indicates the growing anger of the Harijans in the form of their refusal to clear off the dead body of Dukhi, who died at the Brahmin's compound. The Brahmin in desperation throws a rope around the dead man's leg and drags the corpse outside the village—the activity that Chamars do and the activity that gives justification to their being considered 'untouchable'. The Brahmin returns home, purifies himself, while the dead body of Dukhi lies exposed and feasted upon by vultures and dogs.

Premchand is the greatest artist of the suffering of the untouchables not only because of his great anxiety for the century-long oppression of the Harijans, but his uncanny sense of realism with which he presents the characters belonging to the oppressed group, free from all sentimentality and pious idealism. *Thākūr Kā Kūā* (1932) is a perfect example of his great power as a narrator with a rare insight into human behaviour that leaves the reader over-awed by the intensity and horror of human suffering. The village-well for the untouchables has a dead animal in it and therefore Gangi, the wife of Jokhu, who is down with high fever, decides to fetch some water from the well reserved for the *Thākurs*. The untouchables are prohibited to go there and she knows she will be severely punished if she gets caught. The story moves in a slow pace, where every action anticipates fear and punishment, grows through suspense and breathlessness. Gangi reaches the wall with determination to bring some water, uncontaminated and fresh, the basic need of man irrespective of his social position. She draws



water almost successfully but suddenly she finds the doors of the Thakur's about to be opened and in the fright of her life she drops the vessel and runs away. Out of her breath she reaches home only to find Jokhu, drinking the stinking water drawn from the untouchable well. This story may be contrasted with Rajagopalchari's (1878–1973) story *Mukundan Paraiyanana Kathai* (The Story of Mukundan who becomes Paraiya) written around this time. Puvayi, wife of Mari, secretly takes a pail of water from the well prohibited to the out-castes. She gets caught and is beaten severely.

This Maupassant grimness and austerity that marks the story of Gangi finds another outlet in *Dūdh kā dām* (The Price of the Milk) which has a thematic relationship with Bengali stories of Subodh Ghosh's *Paraśurām* and Mahasweta Devi's *Stanyadāyini*. This is a story of a sweeper (bhangi) woman, who acts as the foster mother of a landlord neglecting her own son. When she dies the landlord takes care of her orphan son but the landlord's son, fed on the bhangi's milk, treats the orphan contemptuously. This is the price of the her 'mother's' milk. Premchand's power to depict the degeneration and dehumanization brought by poverty, economic and social inequality, is at its height in *Kafan* (1935), one of the best stories he ever wrote. It is the story of Ghishu and his son Madhav, both completely denuded of human compassion and sympathy, both turned into animals for whom self preservation is the only concern. The labour cries of his wife do not move Madhav, nor do they have any effect on Ghishu; they eat their roasted potatoes and when they finish eating they sleep like animals. The wretched woman dies but the death does not bring any sorrow to them. They go to beg to arrange for the funeral. They collect enough money for the shroud which they sell and drink in callous joy hoping people to help them to get yet another shroud. Premchand's continuous engagement with the problems of caste and poverty, religious prejudices and inequality all of them associated with one another, was prompted by the Gandhian campaign against caste which alienated, as points out Geetanjali Pandey,<sup>19</sup> 'the orthodox Hindus within the Congress and also the radicals who felt that it was a digression.' She rightly observes 'there is a convergence between Premchand's best stories and most impassioned writings on the subject and the more radical tendencies of the thirties working together with Gandhi's inspiration.' In fact there was a convergence between Indian literature and several socio-political movements launched by Gandhi. The question of untouchability moved the consciousness of the whole people in an extremely significant manner: it disturbed and provoked the literary community. Even a language like Dogri, which had very little literary activity in this period, produces a satirical play *Achūta* written by Khajuri in 1935. It is worth mentioning that the tremendous popularity enjoyed by the Hindi film *Acchut Kanya* (1936) in this period only speaks of the common man's instinctive opposition against untouchability. Devika Rani appeared as a Harijan girl in love with a Brahmin youth portrayed by a relatively



unknown actor Ashok Kumar, who grew into a matinee idol later. *The Hindu* wrote in its review that it is a story of 'a human sacrifice at the altar of bigotry.'<sup>20</sup> It may not be out of place to mention here that the play *Jamadarin* produced by Habib Tanvir—which has raised violent protest from a political party recently—was originally conceived by Sukh Ram and Sita Ram of Chattisgarh around 1936. This is one of the hilarious satires against priestcraft and untouchability by the victims of the institution of the caste.

#### X PROTESTS FROM BELOW

While the Gandhian movement gave a moral dimension to the critique of caste, the Marxian doctrines of class-war with which the Indian writers were exposed since the late twenties widened their vision. In a literary conference in 1924 Sarat Chandra Chatterji declared that 'in this land of hunger and oppression when we will delve deep into the society and discover the sorrow and anxiety of the common man as in Russian literature, only then the literary exercises of our country will be meaningful.' Two years later he wrote *Abhagīr Svarga*, which we have already referred, and *Maheś*, one of the most powerful Bengali stories, that focuses attention on a poor Muslim farmer living in a village ruled by a Brahmin landlord. The Muslim farmer, Gafoor, loves his bull, whom he calls affectionately Mahesh (a name of Siva) but poverty forces him to kill the animal in a fit of anger. Not only is he ostracized by the Hindu landlord for killing the bull but he is finally forced to leave the village. Sarat Chandra's controlled portrayal of the situation suggestively points out the factors—social and economic—responsible in bringing about changes in the life of the agricultural labourers many of whom were forced to move out of the village to join factories in the industrial areas. Before leaving his home Gafoor looks up to the starlit black sky and prays, 'Allah, punish me as much you would, but my Mahesh died of thirst. Don't forgive those who have denied him of your gifts, grass and water.' This voice of anger reaches a crescendo in Nazrul Islam's volcanic lines

They snatch the morsel of food from thirty-three crores of mouths  
Let their destruction be announced in letters written with my blood.

The writers associated with the Bengali journal *Kallol* (1923), though none of them were Marxists, developed interest in the lives of the underdogs, partly inspired by Russian and Scandinavian literature, and partly in response to the changing middle-class values under the impact of political movements. They presented the life of the daily labourers, the workers in the mines, the working women, mostly maid-servants, the life in the slums and of the urban poor and low middle class slowly turning into proletariat. The beggar and the pick-pocket, the prostitute and the servant and the daily wage earner became frequent characters in the fiction in particular and other genres in general. The common man was celebrated



with great compassion and feeling and among the common man the down-trodden and the deprived assumed even greater importance. K.C. Venkataramani introduced the rural man in his *Murukan—A Tiller* (1927), later translated into Tamil. In his second novel *Kandan, The Patriot* (1932), a Gandhian novel, he presents several characters Nandan, Mukkan, Nallan, Kariyan, all Harijans and agricultural coolies. Puthumaipittan in his short novel *Tunbakēni*, written in the thirties narrates the life of the Tamil labourers, some of them belonging to low caste, who were forced to go to Sri Lanka as coolies. Most of the people were serfs belonging to Palla and Paraiya community. They were brought by 'Kankānis' (agents) to the tea garden. The coolies in the tea garden were subjected to barbaric treatment and ruthless exploitation. In addition to that they were victims of disease and died without treatment and the life of the women was even worse. They were the objects of sexual lust of the Kankanis as well as of the white officers. Puthumaipittan's story records suffering and frustration of the coolies as well as their spontaneous uprising which is effectively controlled.

The theme of exploitation of labourers cutting across the caste—though it was the lower caste who were the worst sufferers—received the attention of many social conscious authors. Anand's *Coolie* (1936) written with a deeper understanding of the nature of exploitation in a colonial situation, stands out as a powerful work. 'The dark dingy Sir George Cotton Mill that specializes in low paid woman and child labour', as Dr. Satender Singh points out 'is a symbol of their (British) technological power and economic dominance.'<sup>21</sup> Like *Untouchable*, the protagonist of the *Coolie* is also a boy, in fact an orphan village boy, who is set out in the wide world in search of food and shelter. Anand's next novel *Two Leaves and a Bud* (1937)—its locale is a tea-plantation in Assam and its hero a Punjabi peasant Gangu—is an extension of the same narrative of suffering and exploitation and also of protest. By mid-thirties the life of the agricultural labourers, and industrial workers became important themes in Indian literature. Jhinabhai Desai's poems *Arghaya* (1935) as well as Meghani's *Yug Vandanā* (1935)—both written in Gujarati foregrounded the theme of the downtrodden against the background of Gandhian movement and Marxian doctrines. It is quite natural that in Dogri, free from the debates on modernity, Dinu Bhai Pant chose the life of a bonded labourer as the theme for his poem *Mangu dī Chabila* (1946)

Indian literature discovered a new potentiality in the life of the low and the lowliest, the deprived and the humiliated. The hero-centric world finally vanished yielding place to the anti-hero. The Dalit literature, however, was yet to emerge but the signs had already appeared.<sup>22</sup> The poem 'Violence Zād' (The Tree of Violence) by N.L. Dhasal (b. 1949), the founder-leader of the Dalit Panther movement, is only two decades far from the mid-night of Indian Independence.

## CHAPTER 11

# Women

ablā-jīvan, hāy tumhāri yahī kahānī  
ancal meñ hai dudh, aur ākhon meñ pānī.

*Yasodharā*: Maithilisharan Gupta

### I COMPONENTS OF THE WOMAN THEME

The representation of the woman continued to be one of the major concerns of the Indian literature in the twentieth century as it was in the nineteenth. The foregrounding of the woman began in the last century in the wake of various reform movements launched by the champions of the woman's emancipation. The problematization of the woman's role in the family, and occasionally outside the domestic confines—such situations were more contrived than real and were generally part of historical novels and plays—was so intimately connected with the changes in the society, or at least in the social attitude, that the literature of this period, so far as the women's portrayal is concerned is as much a manifesto of social change as it is the record of these movements.

By the beginning of the twentieth century when the demand of woman's education had received much wide support and social approval than it had ever before, a much more congenial climate was created for the writers to raise the woman question to a larger readership that included a viable component of women readers themselves. It is possible to view the literary situation analysable in three distinct but interrelated components; one, the portrayal of the woman within the domestic space where marriage plays the most crucial role dividing her life into two clear cut phases: pre-marital and post-marital. The woman is viewed within the domesticity and the marital framework that conditioned and governed all her behaviour, attitudes, emotions and relationship with the members of a given family and the world outside with which she is allowed to communicate. The widespread suffering and oppression is caused by the rules of the marriage institution itself, which denies the individuals their freedom of choice; it is also caused by the norms of the family where the relational hierarchy prevents free growth of individuals, and upholds the power-structure with vehemence. The Indian woman, both the Hindu and *mutatis mutandis* the non-Hindus also, functions within this space, in different roles—the wife,



the mother, the mother-in-law etc. Each role has more or less a fixed pattern, a model, stipulated by traditions.

The second component is the emergence of forces challenging the traditions, generated by different social organizations, and movements for and by women themselves. The representation of the woman challenging and protesting the existing structures of family and the patriarchal ideology is the most fascinating features of the twentieth century literature. The spread of education among women certainly played the most crucial role in bringing a slow but sure change in the existing relationship between man and woman and generated forces defined and defended by the society. The most revolutionary role of the women's organization such as the All India Women's Conference in 1927, and the political movement launched by Gandhi—was the breakdown of the woman's world confined within the domestic walls. The complete separation between the domestic life and the public life that was accepted as the norm even by the nineteenth century reformist was questioned during the Satyagraha and the Khilafat. The political movement lashed on the rock of traditional orthodoxies with the speed of the storm and it initiated a change in the role of women in public life. The twentieth century witnessed Sarojini Naidu and Sarala Devi Chaudhurani, Bi Amman, mother of Mohammad Ali, or the wife of Hasrat Mohani, who addressed public meetings during the Khilafat days.

The third component in the story is the construction of a new image of the Indian woman necessitated by the spread of education, impact of western knowledge and the socio-political movements. The construction of the image is a process, that began in the nineteenth century when the social reformers aimed at the readjustment of the woman's position in the family. This was related with the social attitudes towards Westernization and modernization. It was also related with the revaluation of the Indian woman the way she has been presented in literature; which is not only a reflection of the Indian social reality but also a part of mythification of Indian culture and assertion of its cultural superiority. These three components of the literary thematics involving women will not be treated here in a sequence as not only are they interrelated but often coexistent.

## II THE GIRL CHILD

Who tells the story  
of the unfortunate girl,  
poor, dump, ugly and weak  
who passed away frustrated?

Kamal Singh<sup>1</sup>

Till the beginning of the twentieth century there was hardly any memorable representation of the girl child in Indian literature. Rabindranath Tagore is one of the first, if not the first writer, to treat the girl child with con-

summate artistic skill. Some of his short stories, 'Post Master', 'Kābuliwalā', 'Samāpti', 'Śubhā', in particular present the girl child belonging to different social situations. Sarat Chandra, Kapila Vatsyayan complains, 'most incisive and sensitive author who could penetrate into every layer of a woman's psyche—too, deals with the adolescent woman, the young woman as mistress, wife, courtesan or rebel with rare insight, but the girl child does not hold his attention.'<sup>2</sup> About girl child in Tamil literature writes Prasad, 'She is neither to be heard nor to be seen. Nor even to be talked about. A girl child is of no use to writers of mindless romances and soft pornography.'<sup>3</sup>

A passing reference must be made to *Pillaittamil*, a literary form dealing with the life of child, both boy and girl e.g. 'Minākṣiāmmi pillaittamil', a composition of the eighteenth century. Bharati wrote a poem 'pāppāppāṭṭu' (Song of a girl child) where he asks the child to be free as a sparrow, and more significantly, in consonance with his devotion for 'Shakti' he says 'don't be submissive', don't be afraid of the evil doer; Moti mittitu viṭu / Mukattil umiṭṭuvitu (dash and kick them / spit on their faces).

Marriage being obligatory for the Hindu woman, as sanctioned by the Dharma Shastra, the life of a woman revolves round marriage and her position is determined with reference to it. It is partly because of the importance given to marriage, the childhood of a girl did not receive proper attention in pre-twentieth century literature. Once the girl, whatever be her age, is married she is not treated as a child any more; the marital status obliterates, as it were, her childhood. The following comments of Lakhmi Khilani on Lalchand Amardinomal's Sindhi short story *Nandri Nīnā* (1946) corroborates the situation

A suitable match was soon found and Neena was married to Ratan, the only son of Seth Biharila. The childhood of Neena, thereby, ended abruptly and she graduated to womanhood without passing through adolescence.<sup>4</sup>

A close study of the twentieth-century literature reveals the taboos and prejudices against the girl child and the discriminating treatment between the male and female child. Although the psychological and sociological restrictions that wanted to keep the girl child distinct from the boy child were not challenged by the writers, the awareness of the existence of those restrictions began to surface in some of the literatures since the beginning of this century. The initial representation was more romantic than analytical. 'The child may appear as the embodiment of sweetness or the cruel world, the incarnation of joy or a passive witness, the symbolic abstraction or concrete image', writes P.K. Rajan, 'but whatever be the form, the basic mould remains romantic and sentimental.'<sup>5</sup> Although this statement has been made with regard to Malayalam literature it can be generalized about other Indian literatures too. Rajan gives the example of Vallathol's



Malayalam poem *Kochu Sita* (1928) inspired by a newspaper report on the suicide of a Devadasi girl who took this extreme step to protect her chastity. Despite the poet's concern about the girl child's misfortune and humiliation, Vallathol, the nationalist poet, is equally concerned about the national ideals of Indian women. In this moving poem Vallathol narrates the pathetic life of the innocent and helpless girl with great compassion but he finds her adorable because of her loyalty to the ideal of chastity, to the archetypal Sita. The poor girl's life is guided by a past ideal, as Rajan points out, 'it is more than an ideal, she [Sitā] becomes the very meaning of the poor girl's existence.'

One of the finest projections of the girl child is to be found in the celebrated Bengali novel *Pather Pāñcālī* (1929). Durga juxtaposed against her old aunt, is the symbol of the Indian girl child with all her charm and sweetness as well as humiliation and agony. The child lived only for ten years and during these ten years she was a part of poverty and meanness all around her and a victim of social prejudice and discrimination, cruelty and insensibility, and yet how easily did she respond to the beauty of nature and love and affection that bind the society together. Bibhutibhushan has not tried to romanticize the little girl: she is not an angel, but a full-flooded human being with frailties and flaws, desires and expectations, and yet so tender and charming because she represents not only the very brevity of the Indian girlhood but also the unfulfilled possibilities that haunt the Indian woman. Durga is not the child enveloped in the cloud of glory, an abstraction, but situated in a particular moment of history; the rural reality, its beauty and humanity, cruelty and poverty all converge into her experience.

Durga, portrayed with such love and tenderness, has not been repeated in Indian literature. The writers cutting across their attitudes towards women and the patriarchal authority, however have treated the girl child with kindness and fatherly affection, generally in a better light than the boy child so far as her sense of responsibility, understanding of the family problems and attraction towards the family bondages are concerned. It is partly because of the shortness of duration of girls' stay in the paternal home and partly because of the foreboding of her post-marriage future uncertainties. The narratorial voice accommodates the anxiety of the society for the daughter's life after marriage. In the portrayal of the girl child in the lower middle class families, however, the poverty and prejudice overshadow the parental concern.

Bibhutibhushan has created more girl children than any other Bengali writer of his time. There is pathos and compassion but hardly any protest or challenge. One of his memorable stories *Puimācā* (1925) projects the helpless rural, uneducated little girl, with a weakness for food. But born in a poor family she cannot even afford one square meal a day, not even the cheapest vegetable, *puiśāk*. She is married and resigns to her fate of



oppression and torture, as silently she accepted her premarital life. She dies without any complain not to speak of protest. Death appears to be the only logical culmination of the suffering caused by poverty and human insensibility. The story records the mute voices of suffering of countless Indian girl children tortured and muffled, neglected and brushed aside. In 'Strir Patra' (The Wife's Letter / written in 1917), Tagore presents an orphan girl child of fourteen, poor and not good looking, married off to a mad man. She tries to flee and hide but when she realizes that none in the world has any sympathy for her she kills herself. Her death unlike the death of the heroine of *Puimācā* is not an escape, but also a protest, a violent one, that she could register.

The Telugu short story 'Putra Santānam' (The Male Child) by Sri Ande Narayana Swami (b. 1907) is one of the finest examples of the father's attitude towards the daughter. The father is delighted when his wife Sitamma gives birth to a male child after four daughters. The son is pampered and spoilt by the father who is extremely cruel and contemptuous to her daughters. The story ends with a didactic note as the father in his old age depends on the care of his daughter. The story aims at a very realistic portrayal of the male attitude towards girl children and censures it very strongly.

### III THE MARRIED WOMEN

The next phase of the story of the woman is within the marital codes and under the authority of the husband and the in-laws. The suffering of the woman, particularly the newly-wed girl, is an age-old theme particularly dominant in folk literature. It also became an important feature of the twentieth-century Indian literature. The nature and the intensity of suffering of the married woman vary according to the nature of relationship between the bride and other inmates of the house as much as according to the understanding and interpretations of social conventions by the family itself. The daughter-in-law, mother-in-law relationship appeared again and again in Indian literature with predictable regularity; the characters being completely codified, the sequences of the narratives follow the well-established behavioural patterns. Chintaharan Patgiri's Assamese novel *Samsār Citra* (1921) which narrates the tragic life of a daughter-in-law oppressed by her mother-in-law leading to death, is a pan-Indian theme appearing in different languages. The alternative behaviour patterns, i.e. the kindly mother-in-law or the understanding sister-in-law, are not altogether rare. They offer a suitable and significant criticism of the existing relationship within the family and the possibility of their change. The identification of the mother-in-law with the patriarchal structure is so complete that she acquires an element of formidability; any departure from that stereotype either appears to be too good to be real or a deliberate construction under moral compulsion.



There are portrayals of intimate relationship between the daughter-in-law and the mother-in-law particularly in low middle-class situations where the poverty and privations bring the co-sufferers nearer, but they are to be treated as exceptions; they reflect a few sane moments in an otherwise tortured and tense Indian domestic life. Vai. Mu. Kotaianayaki Ammal's Tamil novel *Cempaka Vijayam* (1927), one of the popular novels written by a popular writer, is a story of a woman's struggle against the authorities of the family, symbolized in his mother-in-law and her triumph (*vijaya*) in making herself free from her domination. The roles of fathers-in-law are also represented in literature: they are quite often extensions and minor configurations of the mother-in-law image. The Telugu novel *Rājaratanamu* (1919) by the popular novelist Chilakamarti Lakshminarasimham is one such example where the roguish father-in-law attempts to poison her daughter-in-law and plans to get his son remarried. That he does not succeed and finally becomes a victim of his own nefarious design is the poetic justice meted by a popular writer to please his readers, at least a significant part of which are women themselves.

### *The Unequal Marriage*

The unequal marriage (i.e. the marriage between an old and/or already married man and a young girl) is a frequent theme in Indian literature. The comicality entailed in the situation, though exploited by several writers, the playwrights in particular, cannot however obliterate the brazenness and the cruelty involved in the practice. Gurajada Venkata Appa Rao, the famous author of the play *Kanyāśulkam*, wrote a memorable poem 'Puttadi Bomma Purnamma', a tragic story of a young girl given marriage to an old man by her parents. The girl committed suicide. Upendra Kishna Das' Oriya novel *Malājanha* (1928) Uday Shankar Bhatta's Hindi play *Kamalā* (1939), Yatri's moving poem 'Budhā Vara' in Maithili, M.C. Rangnekar's Marathi play *Ek hotā Mhātāra* (1948) are examples of the wide distribution of this theme. These themes abound in Rajasthani literature in particular. Bhagavati P. Daruka's Play *Vṛddha Vivāha Nāṭak* (1914), Mathurdas Bhattada's play *Radhāramana* (1920), Srinarayana Agarwal's novel *Campā* (1925) or Subhachandra Janmade's one-act play *Vṛddha Vivāha Viduṣan* (1930)—all written in Rajasthani—testify the sense of social urgency in the eradication of the evil. Lokahitavadi wrote in his *Śatapatre* criticizing the practice of old men without tooth and proper eye sight, and victims of infirmity still desirous to marry girls of tender age. Harinarayan Apte described one such marriage in his classic novel *Pan Lakṣan kaun ghetō?* Varerkar's *Vidhavā Kumārī* narrates a similar incident, how poverty compels a father to marry his daughter with an old man. Premchand also brings this problem in his novels *Sevā Sadan* (the pretty and lively Suman is married to old Gajadhar, and how she is obliged to go out and join prostitution) and *Nirmalā* (Nirmala was forced to marry an old man Totaram whose son by



previous marriage was older than her). This system persisted for a long time mainly due to poverty and the dowry system that brought ruin and disaster to many families. It may be mentioned here that the first split in the Dravidian movement was caused by E.V. Ramaswami Naicker's (the initiator of the movement) decision to marry a twenty-eight year old girl at the age of eighty. C.N. Annadurai left the party in protest since the ideal of the party was the total elimination of the unequal marriage, and founded the D.M.K. in 1949.

### *The Dowry System*

There is no a single major Indian writer who is not severely critical of the dowry system. Most of the Indian literatures exposes the incongruity and the hypocrisy of the Indian middle class that keep the custom kicking and alive. Assam is the only area in the country which is not so acutely affected by the dowry system and consequently thematically, it is not very important in Assamese literature. The painful existence of the custom in other regions has been adequately reflected in the literature. Bhikari Charan Patnaik's Oriya novel *Samsār Citra* (1915), Mama Varerkar's Marathi play, *Hāc Mulācā Bāp* (1916), R. Kalyanamma's Kannada novel *Nirbhāgya Vanite* (1924), Minakshi Sundarammal's *Jayacilan* (1912), Rochiram Sadani's Sindhi novel *Azad Kheyāl Zalūm* (1937)—all deal with the same theme. In 1914 the great Telugu poet Rayaprolu Subba Rao wrote a poem *Snehalatādevi* based on an incident in Bengal where a girl committed suicide as a protest against the dowry system and to protect the honour of her poor parents. R. Kalyanamma's novel *Nirbhāgya Vanite* criticizes dowry and arranged marriage which perpetuates the custom. She rightly diagnoses that only a new relationship between men and women can eradicate the evil. She advocates 'love marriage', a proposal quite radical and challenging considering the influence of the orthodox section of the time.

## IV THE ROLES OF WOMEN

### *The Wife*

The functions, as well as the position of women within the family, were defined in terms of traditional division of labour among men and women, and on the basis of scriptural sanctions relating to the subordinate status of the woman. Rarely that position has been questioned or challenged by the writers, including the women writers, till the mid-thirties when the national movement had already created fissures in the age-old notions of women's sphere of work. The women in the rural area had comparatively greater freedom, a larger space for movement and greater opportunities to negotiate with the outer world, both men and nature. The housewife in the urban area, particularly in the middle class home where the taboos with regard to women's chastity are much more strong, was confined within the



four walls of the house, particularly in the kitchen. One of the female characters in a Tagore poem in *Palātākā* sums up the monotony of the daily routine of the Indian female in two cryptic lines,

Cooking, then eating, eating, then cooking  
Tied to a wheel for twenty-two years.

In the story 'Strīr Patra' (The Wife's letter), the protagonist Mrinal, a village girl married to a rich urban family, who finally revolts against the authority of her husband and leaves the family, describes the physical aspects of the woman's existence which are both discriminatory and undignified.

I remember how amazed and disgusted the English doctor was at the condition of the women's quarter and the room in which I was in labour. . . . The drawing room is full of various decorative accessories. But the woman's apartments are like the ugly underside of a beautifully embroidered piece of silk. . . . They are dimly lit and poorly ventilated.

. . . Indifference and disregard are like the embers that conceal smouldering flames but never allow their heat and fire to escape. When self respect declines, the injustice of such disregard ceases to hurt. Is this not the reason why women are ashamed even to be conscious of their pain and sorrow? . . .

In the labour room, I was unafraid even when close to death. What is there in our lives to make us fear death? Only those who are loved and cared for are afraid to die. Yama, had he tried, would have found me as easy to take away that day as pulling out grass from loose soil. Bengali girls are only too willing to die. But, wherein lies the glory in dying thus? We should be ashamed of dying—for it is all too easy for us to die. My daughter came and went like the evening star that blazes for a single moment before vanishing. I returned to my household duties and to the cows.<sup>6</sup>

The monotonous domestic duties with the regularity expected from the animals and the bonded labourers, and the privations and the indignities, are the features of women life in the Indian middle-class homes. The intimate and authentic portrayals of women's life within domestic situations are to be seen in the writings of women authors themselves—Padma Gole, Indira Sant, Janakibai Desai (her novel *Gr̥halakṣmī* is a fine work)—all Marathi writers) or the Bengali writer Nirupama Devi or the Oriya Writer Kuntal Kumari Sabat. The novels of the Kannada author Nanjanagudu Tirumalamba—*Nabhā* (1914), *Suśīle* (1915) and *Vidyā Uatā* (1917) in particular are about the sufferings of Hindu women. Sivaram Karanth's *Kanyā Bali* (1929) is one of the Kannada novels, dealing with the suffering of women as the title indicates, with unhappy ending. The suffering is caused mainly by poverty, but it is accentuated by certain ideals imposed on woman. The suffering woman has been portrayed with deepest sympathy and compassion, and occasionally with veneration, eulogizing her self-sacrifice and total effacement of self. It will be wrong to suppose that



sacrifice and tenderness, toleration and loyalty were conceived as essential feminine virtues only. They are admired virtues in men as well. But the writers were never tired in pointing out the women's capacity to suffer for their husbands and parents is greater than that of men. The woman, according to the Indian writer, is the sustaining power of the family and the larger society.

The various models of Indian woman all firmly rooted in the concept of chastity and motherhood, and projected by the patriarchal society throughout the medieval period, were reinforced in the nineteenth century in the wake of movements leading of changes in woman's role in the society. The anxiety of the guardians of the Hindu society was of the inevitable change that education would bring in woman's attitude. It was further aggravated by the fear of a Western impact that might shake the very foundation of the Indian society which the guardians thought could be resisted by the women more strongly than the men. Even the ardent champions of Western education were apprehensive of its impact on the socio-cultural fabric of the country. The social reformers in general, and the writers in particular, noticed with caution, the slow transformation of the women's position and the challenges offered to the Hindu ideals of women. The construction of the Indian ideals of women, or its reinforcement has both political and 'religious' aspects. The political aspect is a direct outcome of the colonial rule that made the Indian intellectual defensive about his social incongruities. The constant reaffirmation of the Indian cultural superiority is a part of the political agenda.<sup>7</sup> The other aspect, the 'religious' one, is rooted in the Indian masculine psyche. It was feared that the educated woman would eventually challenge the ideals of womanhood—the *strīdharma*, sanctioned and codified.

The new woman, i.e. the woman exposed to education which brought change in her attitudes, social behaviour (including sartorial changes introduced by the Western social order) made her the object of ridicule. Some of our writers would counterposed 'Westernized' woman against a traditional Indian woman rooted to her Indianness. V.M. Joshi's first novel *Rāginī* (1915), for example, has two women characters; Uttara, 'the New woman', aggressive, challenging, and demanding rights for women; and Ragini also educated and intelligent but moderate and obedient to her husband. The solemnized marriage-relations have been eulogized by the orthodoxy to such an extent that any question about it was considered impertinent, and the Western education was made solely responsible for such impertinence. Pratapnarayan Srivastav's heroine in the Hindi novel *Vidā* (1927), who leaves the family of her husband, is told that her behaviour is caused by Western education. Bhagavatiprasad Vajpeyi (1899–1973) in his novel *Anāth Patnī* (1928) presents another interesting extreme. The heroine whose marriage was not solemnized as her would be in-laws rejected her on the day of her marriage on the ground of caste, continued



to consider herself 'married'. She later became a doctor but remained devoted to the 'husband' and was present on the day of her husband's death.<sup>8</sup> Such characters are projected to emphasize the glory of Indian womanhood threatened by Western education. Lakshminarayan Misra (*Ādhi Rāt*, 1934 Hindi novel) presents a heroine educated in England who finally becomes a traditional wife. Upendranath 'Ashk' satirizes (*Svarga Kī Jhalk*, 1939) such conservative attitudes towards the educated women. This polemic began as early as in the fourth decade of the last century. The Bengali poet Ishvar Gupta lamented, that today's woman learning ABCD would be tomorrows rebels refusing to observe the rituals of our ancestors. The whole nineteenth century and the first half of the twentieth witnessed the phenomenal growth of women's literature which was created for the moral and intellectual edification of women. It propagated the ideals of Indian womanhood. This literature consisted of biographies of ancient Indian women, projection of ideals of chastity and sacrifice as embodied in Sita and Savitri and Damayanti; it also consisted of fictions, enumerating the duties of women, and of various manuals produced for *Strīśikṣā* or women's education. B.K. Santaram Gadakari's *Vidvān Sobatī kī kuśal gr̥hinī* (1914), a work advocating the importance of moderate education and traditional virtues of a wife, is a typical example. It is true that the anglicized male was also criticized by the orthodoxy but the condemnation of the woman was more severe.

Much of the exaltation that distinguishes the poetical writings on women comes from the celebration of an abstract religious ideal. It is also interesting that a silent admiration for the European woman—as evidenced by numerous publications of the lives of noted Western women, can be noticed side by side with the claims for the moral superiority of the Indian woman. Vivekananda, in one of his lectures in America<sup>9</sup> says, 'In the West it found its ideal in the wife, in India in the mother.' This is the mother-wife dichotomy, one a-sexual, spiritual embodiment of affection and tenderness, the other a symbol of sexual love, that regulated the Indian criticism of the West vis-a-vis Indian woman. Vivekananda would give a further philosophical dimension to it.

Our God is both personal and absolute, the absolute is male, the personal, female. And thus it comes that we now say: 'The first manifestation of God is the hand that rocks the cradle.' He is of the 'Arian' race who is born through prayer, and his a non-arian who is born through sensuality.

This doctrine of prenatal influence is now slowly being recognized and science as well as religion calls out: 'keep yourself holy, and pure.' So deeply has this been recognized in India, and there we even speak of adultery in marriage, except when marriage is consummated in prayer. And I and every good Hindoo believe, that my mother was pure and holy, and hence I owe her everything that I am. That is the secret of the race—chastity.<sup>10</sup>

The conjugal love has been idealized by Indian writers in general. The



metaphors and imagery relating to purity and inviolability have come from the *puranas* particularly from the myths of Nala and Damayanti, Hara and Parvati, and Rama and Sita. This is to be found in the poetry in particular. Almost each and every poet in all the languages, major and minor, have used these images with varying skills. The ideals of conjugal love have thus acquired a deeper association with mythical and religious characters. K.V. Puttappa's Kannada poem *Prema Kāsmira* (1946), to give an example from modern writings, is an idealization of conjugal love; the poetic argument centres round the Hara Girija image. One of the reasons of Sarat Chandra's popularity is the hero-heroine relationship in his novels which can be traced back to the Hara-Girija archetypes.

### *Mother*

The mother image in Indian literature, like the image of the married couple, remains unchanged. Mother represents the ideals and concepts sanctified by time, enforced by the society. The first aspect of this representation controls the reader's response towards many ancient characters, such as Sita, who has been deified as a mother, and identified with the supreme reality. The second aspect which involves the contemporary experience, the mother is projected generally not only as the suffering woman neglected by the in-laws, and husband and by children, but also as the ever protective, ever-forgiving refuge. Perhaps this is one feature where Indian literature in general conspicuously differs from the Western literature. The Clytemnestra—Iphigeneia relationship in Euripides' *Iphigeneia at Aulis*, which prompted the playwright to describe the motherhood as a noble mystery, or Volumnia of *Coriolanus*, often described as the 'sublime mother form' in Shakespeare are common places of Indian literature. What makes Indian kinship structure different from the Western is its different shades of relational possibilities varying with age and status, traditions and conventions. The mother image forms a simple but large complex consisting of sisters and sisters-in-law, as well as the aunts. Not only do the Indian languages provide term for each of the possible kinship, but the social codes stipulate different behaviour patterns, all within the umbrage of 'mother'. One of the reasons of the phenomenal popularity of Sarat Chandra is the projection of this 'motherliness', not only in the characters of *didī* (elder sister), *boudī* (elder brother's wife) but also in step-mothers. This is a relationship between man and woman, dominated by a child-adult structure (where the man is always the child and the woman the adult) one seeking protection and refuge and the other ready to offer it. Sarat Chandra's projection of the mother, as the dominant component, in all man-woman relationship, which might appear ridiculous to the Westernized reader, always found enthusiastic response from the general reader in India. The 'noble mother' representing the supreme power has appeared in greater frequency in poetry, and in historical novels



and plays but without any substantial change. The mother, whether depicted by men or by women writers follow the same predictable patterns, irrespective of their literary quality, whether it is Anurupa Devi in Bengali (*Mā*, 1920) or Balamani Amma (*Amma*, 1934) in Malayalam. No generalization in terms of gender is possible.

The mother-child relationship which has been the most significant paradigm of social relationships in all cultures, as Ashish Nandy observes, is 'the basic nexus and the ultimate paradigm of human social relationships in India.'<sup>11</sup> For the Indian mother, the male-child is the most important medium of self expression, of hope and fulfilment, even more than the husband. The girl child, who carries the potentiality of motherhood and thus is an extension of herself is a co-sufferer and co-traveller in the journey of life. Literature provides abundant examples of mother and daughter share privations and social injustices together, but the mother always looking towards the son for hope and 'redemption'. It is the mother-devoted son (*mātrbhakta*) who is the instrument of authority. The Shivaji-Jijabai relationship valorized in historical narratives, and the Vidyasagar-Bhagavati in biographical literatures are models in political and social spheres respectively. It is also through this instrument the mother-in-law asserts her authority.

At a more psychological level the Indian literature reflects both the male fear and awe for the cosmic feminine principle and also his own anxiety of being betrayed by the feminine power. The age-old perception of woman as evil and yet the ultimate power prompts him to construct the motherhood as a de-sexualized feminine status. The response towards literary figures later apotheosized as 'mother' such as Sita or Savitri, is that of a son and a devotee; irrespective of their status as classical heroines possessing sexual charms. The mother as a literary construction is desexualized or sex-transgressing-reality. Along with the religious concept of femininity as the supreme power, the Indian tradition also emphasizes bi-sexuality as an attribute of religious accomplishment. The image of *arddhanārīśvar* (half-woman-god) and the inseparable consorts (Siva-Parvati, Radha-Krishna) and even the bi-sexual attributes among saints (Chaitanya who is described as 'externally Krishna, internally Radha') are its manifestations, and surely are indicators of the creative response to the existential problems of man-woman relationship. Nandy has argued that there has been a search for 'bisexuality' in society where 'even at the level of symbols, male dominate', and the 'major ingredient of the relationship between womanliness and creativity in India' consists in the artist's ability 'to identify the cosmic feminine principle with his own internal concept of authority and then in defying this authority. . . .'<sup>12</sup>

The mother in the twentieth-century Indian literature reflects this tension. Mother dominated the religious discourse, appeared in poetry and historical writings as symbols of power, purity and divinity, but in narra-



tives of social life that concentrated more on the mundane problems of life, the mother was marginalized. She, of course, retains her venerable position, but artistically very predictable one.

### *The Widow*

The portrayal of the conjugal love was not the major concern of the Indian authors many of whom were critical of the marriage institution which denied women in particular the right to choose a partner, and the freedom to love. The denial of freedom has been problematized by different writers according to their understanding of the social reality and ethical necessities. The instances of premarital love in Indian literature are few in the nineteenth century; it became more frequent in the twentieth century with the slow disappearance of the child marriage in educated urban families. Poverty and dowry system made certain impact on the early marriage; many young girls though crossed the socially desirable age of marriage were obliged to remain unmarried often known as *arakṣaṇiyā*. From the beginning of the twentieth century the portrayal of the premarital as well as the extramarital love become dominant themes as part of the problematics of woman's social position. It included sexual and emotional relationship between men and women, both within the confines of domesticity and social norms, as well as outside them. The extra-marital relationship threatening the institution of marriage, and the position of prostitute as part of the larger question of exploitation of women were projected by writers again and again.

While the positions taken by authors regarding premarital and extramarital love were quite divergent, the attitude towards widows was more or less sympathetic. The suffering widow became a stereotype, a victim of poverty and lust. A large number of writers advocated widow remarriage, which, though permitted by law since 1856 failed to acquire social sanction. Sarat Chandra, whose popularity is also due to his compassionate treatment of the widows in particular and the suffering women in general, had criticized the society for its harsh treatment of the widows but has never celebrated a widow remarriage in any one of his novels probably because of his own ambivalence towards social authority. In his popular novel *Pallī Samāj* (1915–16) the heroine Rama, a courageous and intelligent widow, loves cousin Ramesh, a large hearted young man. Sarat Chandra himself wrote that he had to face bitter criticism for writing it her. 'One eminent critic,' he writes, 'even went to the length of complaining that if such immorality in literature was tolerated by the society, there would not be any widow left in any village in future.'<sup>15</sup> Sarat Chandra comments with a touch of sarcasm.

A matter for grave anxiety indeed! It is not for me to say whether this would lead the Hindu society to hell! I can only say that at no time and in no society men like Ramesh and women like Rama were in plenty. It is not difficult to imagine the glory



of the lives of these two lovers happily united in wedlock. But there was no place for such a union in the Hindu society of the day. As a result, the lives of these two noble persons end in futility. Whether this was a loss or a gain for the Hindu society is not for me to say: that is for the society to consider. If I have been able to convey the message of their pathetic story to the closed hearts of the Hindu society, my work is done. Like the futility of Rama's life, this novelette may fail in achieving its object, but I have no doubt in my mind that in the years to come, a more enlightened society will take a different view.

Sarat Chandra raised these questions again and again with a conviction and particularly with emotion rarely surpassed.

The problem of the widow which was introduced in Indian literature by the Marathi writer Baba Padmanji in 1857, continued to receive serious attention in the twentieth century which saw the most complicated problematization of the theme. The authors in general, as pointed out recently by Rajul Sogani, a young woman critic,

visualized sexuality and maternity as the twin aspects of feminine nature, of which they feared the former and praised the latter. They saw a woman's sexuality as a dangerous disruptive force which had to be controlled and channelized, while maternity was necessary for the service and nurturing of the community and so was venerated and lauded. Being made to renounce her sexuality the widow is first enclosed and then elevated to a super human level where she is no longer subject to the pleasures and pains of ordinary human existence but is transformed into a benign, sustaining archetypal mother.<sup>14</sup>

It is the fear of the feminine sexuality which prompted the society to impose rigours on the widow and the abuses of her sexuality by the same society that makes the widow theme so problematic and challenging. It is worth noting that Girish Chandra Ghosh's Bengali play *Śāsti Kī Śānti* (1908) was translated into Hindi by Ram Chandra Varma in 1918. A work explicitly of conservative nature argues through examples of three widows that the most 'respectable' course for a widow is to keep away from all temptations of love and marriage—obviously an indictment of attempts towards the rehabilitation of the widows by the social reformers—and to follow the instructions of the scriptures. The Hindi title more elaborate than the Bengali—*Vaidhavya Kaṭhor Daṇḍa Hai Yā Śānti* (Is Widowhood a severe punishment or bliss?)—reflects the conservative position.

The Gujarati story 'Punarlagna' (Remarriage) published in the women's journal *Sundarī Subodh* (VI, 7, 1909) written by Behn V. can be taken as yet another instance of the resistance to the widow remarriage.<sup>15</sup> This journal was established for the education and entertainment of women. In each issue it carried an epigraph consisting of quotation from Govardhanram Tripathi emphasizing the role of women in the uplift of the nation. In this story Charu, just before her marriage with Yashwant, suddenly discovers that she had been married to Surendra, her childhood playmate, who is dead, and she had no recollection of that marriage. Yashwant, who knows



the background, reassures her but she decides not to marry. She quotes the great Gujarati poet Nanalal

For a widow whose marriage was of the body  
there is no liberation equal to remarriage.  
For a widow whose marriage was of the heart  
there is no sin equal to remarriage.<sup>16</sup>

Such opposition to the widow remarriage is regularly pronounced in most of the literatures. But Indian literature also records the voice of the minority, and of sanity. Nanda Kishor Bal's Oriya novel *Kanakalatā* (1925), I.C. Nanda's Panjabi play *Subhadrā* (1930), Jainendra Kumar's Hindi novel *Parakh* (1929), to give a few random example, record that voice. Snehalata Barua's *Bīnā* (1926), a story of the suffering widow, is one of the noted Assamese novels written by a woman. The highly praised Rajasthani novel *Ābhai Pataki* (1956) by Srilal Nathmal Joshi is on the life of a widow. Baidyanath Mishra Yatri's poem *Vilāp* (1941), on the sufferings of a child widow, is one of the memorable poems in Maithili. Several novels were written with a missionary zeal spiritedly defending the widow remarriage. Va. Ramaswami Iyengar's Tamil novel *Cuntari Allatu Antarap Pilaippu* (1917), Mama Varerkar's novel *Vidhavā Kumārī* (1928) written in an autobiographical form in the persona of a woman; Kuntal Kumari Sabat's Oriya novel *Kāli Bahu* (1925), Daiva Chandra Talukdar's Assamese novel *Āgneya giri* (1925) all are sympathetic treatment of the widow-life. S.A. Shukla, the Marathi playwright, in his *Saubhāgya Lakṣmī* (1925) portrayed the transformation of a widow from a wretched state in life to a meaningful existence through remarriage. In the Hindi novel *Alakā* (1933) by Nirala, the hero marries a widow. Vrindavanlal Varma in his Hindi novel *Sanḡam* (1934) presents a father arranging his son's marriage with a widow. Equally significant is M.G. Rangnekar's *Kanyādān* (1943), a Marathi novel, in defence of the widow remarriage, which projects the father-in-law of the widow taking initiative in arranging her remarrige. The Marxist writer Yashpal speaks through one of the characters in his Hindi novel *Deśadrohī*: 'It is the masculine ego that expects the wife to remain loyal to the memory of a dead husband. The ego of the dead man is never satisfied but the life of the widow gets completely ruined.'

Examples can be multiplied from other languages defending the widow remarriage. But what is more important is the dichotomy and contradictions of attitudes to be found in them. They reflect the continuing resistance of the society towards widow remarriage and the insensitivity towards their suffering. The theme of widow continued to challenge the Indian writer throughout the period. Srilal Nathmal Joshi's *Ābhai Pataki* (1956) is considered a landmark in Rajasthani novel as it articulated the voices of the new generation against a powerful authoritarian system. Several writers were more interested in analysing the causes of the suffering of the widows



and their remedies, as the remarriage was not necessarily the most satisfactory solution. Premchand, the greatest Hindi-Urdu novelist, focuses on the problems of widow in several major novels of his: *Pratijñā* (1927), *Gaban* (1930), *Premāśram* (1921) and *Karmabhūmi* (1932). He identifies two major causes of the suffering of widows: the dependence on other and the suppression of sexual desire. Renuka, a widow in *Karmabhūmi* lives a comfortable life because of her high economic status, but Purna, the widow in *Pratijñā* becomes the target of Kamala Prasad's lustful eyes mainly because of her economic dependence on others. She says that nothing is higher and more valuable to a woman than her chastity: 'If women get even two meagre meals a day and a coarse cloth to wear, they will protect their chastity unto death.' The question of chastity, *śalītvā* or *patnītvā* assumes as much importance as does the problem of her suffering, the former being more vital for the preservation of the male-dominated family structure. Any change in the status of the widow that threatened the ideals of *Gṛhalakṣmī* (House-wife) was viewed with suspicion. That is one of the reasons why the physical attraction of the widows eventually sublimates in a metaphysical experience of Platonic love (Jainendra Kumar's *Parakh*) and the widow who resists the temptation of flesh is eulogized. The protagonist of Chandiprasad Hriday's Hindi novel *Manoramā* or most of the heroines of Sarat Chandra are the examples.

To sum up, the treatment of sexual desire of the widow has been guided mainly by the dominant social attitude in conformity with the ideals of womanhood. In *Premāśram* of Premchand the physical attraction of the heroine is often articulated through *Krishna līlā*; she controls herself but finally suffers from self remorse and a sense of guilt that lead her to commit suicide. Premchand's ideal of *Vanitā Āśram*, a refuge for the middle class widows which reminds one of the Mahila Ashram of Maharshi Karve, or pilgrim centres like Kashi and Vrindaban (the last refuge of the Bengali widows in particular) have appealed to many as a solution of the problem of insecurity of the widows.

### *The Prostitute*

The prostitute became another important theme in the twentieth century. It is in some sense continuation and even culmination of the theme so powerfully presented in Indian literature for the first time by Rusva in his classic *Umrao Jan Ada*. Although some writers have not completely abandoned the glamorized aspects of the life of the courtesan, the emphasis was more on the causes leading to women's degradation. The concern for the prostitute is a part of the larger concern for the exploited and the oppressed. The image of the noble prostitute introduced by Sarat Chandra, dominated Bengali literature for a considerable period of time. Hemendra Kumar Ray's short story *Kusum*, Girindranath Gangopadhyay's *Mañjarī*, Nalini Mohan Ray Chaudhuri's *Cāmelī*, even the story 'Dālim' by the patriot-



politician Chittaranjan Das, and *Kamaler Duhkha* (? 1917), an epistolary novel by Satyendra Krishna Gupta, all published in the early years of 1920s are serious studies of the problem. Qazi Sarfraz Husain Azmi's Urdu novel *Bahar-i-Ais* (1929) narrates the story of the flesh trade with great social concern and Kazi Abdul Gaffar's epistolary novel *Laila Ke Khutut* (1932) in the persona of a prostitute is also a sensitive portrayal of the agonizing existence of the women denied of all avenues of rehabilitation in the society. Such writings are the continuation of the tradition created by Rusva. Manto's short stories included in *Cughat* (1948), on the other hand, belong to another tradition, that of a strong realism and incisive analysis explaining the economic factors that compel women to join the flesh trade. This analytical approach began quite early in the century. K. Narayana Rao's noted Telugu play *Cintamani* (1920) was written against the Devadasi system prevalent in many temples of South India. Govinda Tripathi's Oriya novel *Patitāra Ātmakathā* (1930), the pathetic life of a prostitute in autobiographical form, also belongs to this tradition which culminated, as it were, in the Kannada novel *Nega Satya* (1950) by A.N. Krishna Rao, that created a stormy debate on obscenity.

Premchand seized with the problem of prostitution in his novel *Sevāsadan*. Suman was driven towards prostitution because of her unhappy marriage with an old man and also because of the humiliation she received at her in-laws house. Premchand is acutely conscious of the reasons that compel women to become prostitutes and also of men's lust that always defends that institution. Tara in Jayshankar Prasad's novel *Kankāl* (1929) gets lost in a fair, and finally is forced to join prostitution. In Vishvambharnath Kaushik's *Mā*, the mother, despite her hatred and contempt for prostitution, is forced to engage her own daughter in the profession. The Marathi novelists are equally sympathetic in their treatment of the prostitute, but they are more responsive to the problems of the daughters of prostitutes. P.Y. Deshpande's *Bandhanācyā Palikade* (1927) and Varerkar's *Bhavin* (1950), to give two examples, present the problem. All of them suggest the possibility of their rehabilitation through education. But no writer has strongly protested against the system or worked out a plan for its complete abolition. Probably the traditional thought that the prostitutes are societal safety valves, alternative to sexual frustration, worked at the back of their mind. Padam Singh, a character in Premchand's *Sevāsadan* says about the prostitutes. 'We do not have any right to hate them. . . . It is our sinful desire, our social oppression, our evil customs that have taken the form of the prostitute. This 'Dalmandi', the red-light area, is the perverse reflection of our life, our devilish conducts incarnate. On which (moral) ground can we hate them?' This is the question asked by several writers—this is a question that raises the hope of their rehabilitation in the society. Premchand's Johra in *Gaban* transforms into a noble woman.

As in the case of the widow, so in respect of the prostitute, Sarat



Chandra again is the most conspicuous of all Indian writers. Not only did he create a prostitute like Chandramukhi in *Devadās* but also several female characters who violated the rules of *Satītvā* (chastity). The most important example comes from his master-piece, *Śrīkāntā* (1917–33). The heroine of the novel, Rajlakshmi is not only a child-widow but also a *bāijī* (a singing-dancing girl) professionally trained to entertain people. Srikanta meets her—after many years of separation—at the pleasure camp of a rich friend. The long novel is built up around the ‘illicit’ love between Srikanta, the vagabond protagonist, and Rajalakshmi, torn between her passionate love for the hero and resistant social values deeply embedded in the inner recess of her psyche. The story culminates in their ‘union’ but not in the rehabilitation of the *bāijī* within the domestic sphere.

### *Love and Social Authority*

Sarat Chandra wrote an extremely provocative prose work entitled *Nārīr Mūlya* (1922), an important document of an Indian writer’s concern about the position of woman in society. The treatise initiates the argument with a caustic note:

Jewels and gems are considered priceless since they are rare. It follows from this that the value of woman is not much because she is not scarce. Water is a daily necessity yet it does not cost anything. If some day it were to become extremely scarce even the greatest of kings would not hesitate to exchange the finest jewel of his crown for a few drops of water. Similarly, God forbid, if some day women were to become scarce only on that day—not today—the dispute regarding her real worth would be finally decided. For today she is not in short supply.<sup>17</sup>

Although this highly sensitive essay marked by the author’s erudition and deep emotion should be considered as one of the important feminist pronouncements of the early twentieth century Sarat Chandra’s own portrayals of women are often in conformity with the traditional notions. In Ananda didi of *Śrīkāntā* Sarat Chandra projects the age-old ideals of women, which he ridicules in this essay; he eulogizes Ananda didi for her uncritical blind loyalty to his roughish husband. On the other hand he shocks the society with his very sensitive projection of love of woman, irrespective of her marital position, violating the codes of society. He treats the love of the widow with sympathy and understanding even defending the relationship of a married woman with another man. In *Śrīkāntā* he creates a large number of women characters, most outstanding of them is Rajalakshmi, the child widow, and Kamalalata, a Vaishnavi nun, both noble and attractive in their own way. Both are situated outside the known and clearly demarcated social space: the prostitute is disowned by the society and the nun disowns the society. Sarat Chandra brings out the tensions and trepidations, the charms and the excitement, the moments of bliss and the agony of unfulfilled love with power, but his challenges against the social authority, though remarkable in the context of his time, are always fraught



with hesitation. This only shows how strongly the hegemonic ideas have been internalized by ablest men writers and how even our finest women writers have been tutored to accept the ideology of subordination. Sarat Chandra's emotionalism which contrasts Premchand's pragmatism had undoubtedly, greater appeal to the reader.

The authority of the family in matters of marriage has been highlighted by several authors. Rama, the protagonist, in *Lagan* (1928), a Hindi novel by Vrindavanlal Varma, confesses: 'My likes and dislikes are totally irrelevant. Whatever the superiors decide I have to obey.' In the extremely well written Assamese novel *Jivanara Bāṭat* (1945) the same sentiment is echoed through the comment of a character: 'there is no custom in our society to marry girls according to their consent.' All love outside the marital framework and against the wishes of the parents and social sanctions are 'illicit'. The portrayal of 'illicit' love became the most significant form of articulation of the women's independence involving as it did her response to sexuality as well as her right to decide her own fate. It must be pointed out that it has not been appreciated by all writers. V.S. Khandekar in his Presidential Address at the Marathi literary conference in 1935 criticized the dominance of the love in Marathi fiction, which he described as more imaginative than real. The heroine in *Rāgini*, though married a man of her choice, the marriage was accomplished with the wishes of the guardians and without any violation of *kula*, *jāti* and the honour of the superiors. Bandivadekar observes that the Marathi novelists, unlike their Hindi counterparts, presented the issues of love in the perspective of individuals and not in a broader social context.<sup>18</sup> The premarital love, for example, provided the writers with a new strategy of expression of romantic exuberation. Majority of the heroines of Varerkar, Khandekar, Phadke and Madkholkar, points out Bandivadekar, are unmarried. Both 'illicit' love and the romanticization of the premarital love, without any social concern, were the most important *stoff* of 'popular' literature and also the temptation for many serious writers.

### *The Voices of Protest*

The challenging and the protesting woman appeared in Indian literature by the second decade of the twentieth century. She was late to emerge in real life till the intensification of national movement. But she was anticipated in literature by Rabindranath in his play *Citrāṅgadā* (1892). The dichotomatization of the male and the female world, the public and the domestic, was questioned by *Chitrāṅgadā* but it was fully challenged in *Ghare-Bāire* (1916), the novel that takes the Swadeshi movement as the integral part of its action. It is the political movement, the movement against the British rule that finally stormed the walls separating the woman's world, private, and apolitical, from the man's world, public and political. Again from the point of view of literary history, there is a prophetic



situation in respect of the appearance of the protesting woman in Bengali literature particularly in Tagore mainly because of the impact of the Swadeshi movement. The changes in woman's consciousness in various other parts of the country as reflected in literature were mostly related to the national movement launched by Gandhi and represent the meta-panic situation. Not only did the large scale movements like Satyagraha change the position of the woman to a great extent, smaller but intense movements restricted to certain regions did also create a great impact on the women. Manipur, for example, witnessed two women movements popularly known as *Nupilan* (Nupi = Woman, Lan = War) in her political history. Both these movements took place during the time of British superintendency (first in 1904 and second in 1939). In the first case women protested against the order to bring teak from Kabaw and in the second case, the harvest being poor in 1939 the women filed petition to the Darbar to stop rice export from Manipur.<sup>19</sup>

The idea of protest emerged in Bengali with Bankim Chandra, some of his heroines behave quite radically considering the historical context. Suryamukhi of *Biṣabrakṣa* (1873) leaves home—Ibsen's *The Doll's House* was yet to be written—and Bhramar of *Kṛṣṇa Kānter Uil* questions the husband's right to dominate notwithstanding Bankim's innate conservatism which finally make their protests ineffective. Nonetheless questions were raised and Bankim's own answer to them were not accepted by all. The issues—the woman's right to love, her defiance of the marital codes as imposed by the society and her involvement with public life were articulated in clear terms in *Ghare Bāire*. The traditional woman underwent a radical transformation: political movement seething in the outside world brought a new meaning and involvement for the women; a traumatic experience of living that comes from the negotiation with the reality and freedom, the freedom denied to woman for centuries by confining her within the narrow domesticity. Tagore wrote a series of stories (all published in the avant-garde journal *Sabuj Patra*) written between 1914 and 1918 (the year his *Palātākā*, a collection of feminist poems, appeared) on various issues relating women, most significant of which is *Strir Patra*. This is the only work of Tagore, and for that matter of any other writer of that time, narrating the circumstances culminating in a wife's protest: she leaves her husband. Bipin Chandra Pal, the well known national leader and a champion of Hindu patriarchal values, wrote a parodic rejoinder in which the rebellious wife repented her action and declared to obey and serve her husband as 'only thus will the purpose of my birth as a woman be fulfilled. . . .' The vehemence and crudity of this response is an indicator of the power of the story that Tagore wrote and of the apprehension with which traditional society looked at the rebel heroine.

The response of women to the Satyagraha movement was very warm. When Gandhi was asked whether the participation of women in public work



should not lead to the neglect of home, he replied, 'more often than not a woman's time is taken up not by the performance of essential domestic duties but in catering to the egotistic pleasure of her lord and master for his own vanities. To me this is high time that our womanhood was freed from the incubus. Domestic work ought not to take the whole of a woman's time.'<sup>20</sup> The Gandhian movement enlarged the social space for women, and generated forces to demolish the wall dividing the public and the domestic world: it also gave a great fillip to several Indian literatures. Tagore's Kumudini, the protagonist of *Yōgāyog* (1930), though accepted the 'defeat' ultimately; is certainly one of the most rebellious women of the time. Janhavi, the mother of Indumati, in Premchand's novel *Raṅgabhūmi* presents the traditional view of the authority of the husband and the virtue of subjugation for the wife. 'I like to see you a *safī*, loyal to the husband. Your own honour should be subordinated before your husband's wishes and commands. . . . If he orders you to walk on your head, it is your duty to obey him.' Sarat Chandra's *Śeṣ Praśna* (1931) projects the most radical woman, the ultra-feminist, Kamal, challenging the sanctity of marriage itself, advocating like Herbert Spencer whom Sarat Chandra quotes in *Nārīr Mūlya*, that the legal bond of marriage shall not be entered into unless it represents the natural bond and that maintenance of the legal bond will be held improper if the natural bond ceases. Around this time the question of women's right to love and exercise her own discretion is addressed by writers in different languages. The heroine in the Marathi novel *Godū Gokhle* (1932) by B.V. Varerkar, like Tagore's Mrinal, leaves her husband in protest. The heroine of *Ughaḍ jhāp* (1935), another novel of Varerkar, does not marry because the Hindu marriage is inviolable and the Hindu society does not permit divorce. V. Bedekar's *Raṅāṅgan* (1938), a moving story of relationship between Chakradhar, an Indian, and a Herta, a German Jew, both travelling by the same boat, challenges almost all the values of the Hindu society. Herta loved a German but could not marry him as he was taken to prison and she was forced to leave Germany because of the political turbulence there. That Herta should be in love with an Indian even when the memory of her former lover was fresh must have shocked the traditional reader. The code that a woman must not love more than one person, and that love must mature in marriage was treated with complete defiance. What intensified the relationship between them was their sense of insecurity, instability of life and the transitoriness of all values.

Freud influenced quite a few Indian writers, though it is doubtful how many of them had sound knowledge of the psycho-analytic theory based on the biological differences between man and woman. Freud compounded the myth of female servitude with the myth of passivity. In associating active with masculine and passive with feminine, Freudian theory gave scientific currency to the myth. In some of the Indian philosophical and religious tradition the myth is exactly the reverse. In Sankhya the *puruṣa*



(male) is passive and *prakṛti* (female) is active. This doctrine has been symbolized in the idol of the mother goddess Kali standing on the male god Siva—according to some critic the archetypal image of the passive Siva and active Uma regulate the portrayal of major characters of Sarat Chandra. However, the Freudian concept reached India through several channels and some writers responded to them warmly. It did create a tension in the literary community between the newly acquired ideas which had the appearance of Western scientific sanction and the actual experience of Indian reality. But the neo-psychological theory vindicated the notion of the universal women or the essential women, already popular in Indian literature. Saffioti describes the concept of the feminine mystique as 'a social control myth: these myths have functions to fulfil, to keep women's behaviour within certain bounds and for encouraging them to adhere to the behavioural patterns required by the system which these myths serve to legitimate.'<sup>21</sup>

Freudian psychology certainly gave new insights to many of our writers among whom Jainendra Kumar, who is often described as the 'pioneer of the psycho-analytical trends' in Hindi. Nirmala Jain writes about him:

Women not only occupy dominant roles in his fiction, but also possess unusual character traits. These traits do not find expression on the exterior level in their behaviour pattern as participants in the incidents of life but they are unfolded at a very intimate, inner level which lends psycho-analytical complexity to the treatment and style.<sup>22</sup>

He quite often brings the problem of extramarital infatuation and thus questions the propriety of the institution of marriage (e.g. novels like *Sunitā*, 1935) but there is a final hesitation, and several times his narratives end with the glorification of the 'Indian womanhood.' His third novel *Tyāgpatra* (1937), considered to be one of the best novels in Hindi, is a tragic narrative of a woman, Mrinal, told by a conscience-stricken judge who also happens to be her nephew. The woman is a victim of all misfortunes, she is an orphan and poor, cruelly treated by her brother's wife, married off to a man who treats her cruelly and ultimately throws out of house; she gives birth to a still-born child and at last, discarded by all, the unwanted woman is forced into prostitution. The nephew, Pramod, the narrator of the story, wants to save her but she refuses all help. A moving account narrated in the form of a manuscript written by Pramod, who loved the woman in his boyhood and watched her misfortunes helplessly, and gave up the judgeship to enter the life of a Sanyasi. Not only it is a story of a prostitute but an account of a woman's life-long suffering; the stage of prostitution is only one phase of that miserable existence. Technically a fine narrative, free from the rigidities of structures, its incidents connected rather loosely yet naturally, the most important thing in the story is the sympathy and skill with which Jainendra lays bare the suffering from within.



Ilachandra Joshi is another novelist, regarded as influenced by the psycho-analytical school. His heroines, more articulate than Jainendra's hurt the masculine ego by their strong defiance of social norms. But the thing that makes his novels quite conspicuous and also indicates the growth of a new trend—is the self-reliance of the woman. In the preface to his *Nirvāsīt* (1946) he observes with regard to the transformation of the role of women:

The August movement and the world war and the Bengal famine—all these acted as catalytic agents in the transformation of the women: the retributive energy of the middle class woman suppressed for centuries suddenly exploded with tremendous power. Suddenly she appeared not as a mother, or wife, or daughter, but like the warrior goddess with axe and spear in her arms.

Ilachandra projects a revengeful women in *Nirvāsīt*. But the reference to the self-reliance of women brings the questions of economic dependence of women. The house wife, although, the most hardworking member in an average Indian family, is also economically the most dependent. The whole concept of the 'working woman' i.e. the woman who is paid for her works outside home is thus a new phenomenon in Indian literature. The only working woman that found place in literature were the maid-servants or cook—the only two professions open to the middle class women without any means to support themselves. In rural society women work in the field and the market as co-workers with their husbands but seldom these woman have been portrayed in our literature. Yatri's Maithili poem 'Goṭha bichāni', a pathetic account of a poor girl gatherer of cowdung is such a contrast to the romantic gatherer of corn imported from English literature to Indian poetry. Sarat Chandra was the writer to project a maid-servant as the protagonist of his controversial novel *Cāritrahīn* (1917). The maid servant Savitri, like the prostitute Chandramukhi of *Devadās*, is a woman endowed with all 'feminine' virtues. Sarat Chandra did not think of any other occupation of women, or of women's participation in the larger world, except that one of the female characters in *Pather Dābī* is in fact a leader of a secret political terrorist party. It is the national movement that opened up new avenues for women, many of whom found an alternative existence in social service and political activities. From the thirties onwards such characters began to appear in Indian writings and by the end of the forties, the working woman, the teacher, the nurse, and the political worker—became a regular feature in Indian literature.

A writer who deserves mention in the discourse of women in India is Gudipati Venkatachalam more well known as 'Chalam', the versatile Telugu writer, a novelist and playwright, poet and essayist. As a Brahmo he rebelled against many social prejudices and his exposure to various strands of Western thought made him quite a free thinker and one of the earliest champions of women's freedom. He, indeed the stormy petrel of modern



Telugu literature, questioned the sanctity of the marriage institution, and ridiculed the concepts of chastity and fidelity. In one of his novels *Maidānam* he asks 'why can't the woman say she doesn't enjoy her married life? When will she get the courage to say so?' In all his novels and essays and plays he continued his crusade against orthodoxy and he wanted the educated reader to face some of the uncomfortable issues relating sex and love and marriage. His approach was so unconventional and radical that the guardians of society were quite scared of his works. One critic says that 'his characters argue like Socrates, pass judgment like a magistrate, preach like a school master, and quibble like a rebel crank.'<sup>23</sup> His novel *Āminā* (1924–42) in several parts, a story of a Muslim maid-servant belonging to a fisherman family is an incisive study of the hypocrisies of the middle class. His *Śaśirekhā* (1926) is a sensational novel, in the context of the time, in projecting woman's right to lead her own life against the norms of the society.

Shashirekha rejects her husband with whom she was forcibly married by her parents and finally comes to her childhood sweet-heart Ramavas. His next novel *Maidānam* (Open Space, 1927) was even more controversial as it was violently censured by a group of critics for its rather strong emphasis on the physical aspect of love and man-woman relationship, and perhaps for its ironical treatment of chastity as a virtue. Rajesvari, wife of a Brahmin, sexually unsatisfied with his husband, falls in love with a Muslim youngman and then she is attracted towards another man, who fulfils her emotional needs. These three persons live in an 'open land' (that is the title), a symbolic construction of a space defying the social codes. The raptures of the uninhibited love however, come to end soon, one of them commit suicide and one gets arrested. Predictably such a novel raised a storm of controversy and with all its shortcomings, it registered the voice of women that was still subdued and suppressed. In his novel *Brāhmaṇikam* (1937) he again attacks the society, particularly the Brahmanical authority. His target of criticism is the imperfection of the marriage institution. Although inspired by Sarat Chandra's *Baḍa didi* (1913) it is a powerful narrative.

This century witnessed the growth of a large number of women writers in almost all the languages and despite some resistance from a small section to which we have referred in the first chapter, women writers enjoyed patronage and critical attention. All women writers, however, did not propose any radical change in the social structure or in the man-woman relationship. Some of them, so programmed by the existing patriarchal ideologies that their attitude towards women questions at its best was gentle and compassionate, and at its worst submissive and conservative. The Bengali woman writers such as Anurupa Devi, Nirupama Devi, Giribala Devi (b. 1891), Prabhabati Devi Sarasvati (b. 1905)—different in their styles and narrative power, sympathy and vision, hardly shared the critical



temper of many of the 'feminist' writers like Tagore and Sarat Chandra. But resistance to the existing tendencies of glorification of exclusive 'feminine' occupations and assertion of women's professional ambition and emotional fulfilment appeared in the writings of Sailabala Ghoshjaya, a remarkable woman writer in Bengali, Anasuya Shankar (1928–63), better known as Triveni, in Kannada; K. Sarasvati Amma (1919–75) in Malayalam; and Vibhavari Shirurkar and Geeta Sane both in Marathi. Deshpande and Rajadhyaksha observe:

The 'New Woman' awakened to the consciousness of her rights and challenging the old order keeping her in chains, had appeared in fiction written by men; . . . now the challenge came from two women novelists; and it was bolder and the problems they voiced were not just theoretical, or superficial but tackled the emotional life of woman in its recesses, without undue reserve.<sup>24</sup>

They point out that Vibhavari Shirurkar's collection of short stories *Kalyāñce Niśvās* (1933) raised a storm in Maharashtra by its candidness and powerful portrayals of the suffering women. The storm intensified with the publication of her first novel *Hindolyavar* (1934), which, Deshpande and Rajadhyaksha point out:

spoke out defiantly in favour of woman's liberation, an important aspect of it was to refuse to submit her love for her man to the fetters of marriage, and to be given the right to have a child outside marriage. This creed, which comprised several similar revolutionary ideas besides, came to be known as *Navamātāvād*. . . .<sup>25</sup>

The other woman novelist to shock the masculine world is Geeta Sane, who in novel after novel, dealt with different problems of women and treated them with rare courage. Geeta, the first woman to do a B.Sc. degree from Nagpur University, in her college days came under the influence of Marxism which gave her a historical perspective to view and analyze the problems of Indian women. She advocated the matriarchial system, abolition of the practice of changing girl's surname after marriage, and propagated against symbols of vermilion or the 'auspicious chain'. According to Sheorey,<sup>26</sup> her novels reflect her 'confusion of choice between communism, Gandhism or a reformist Hindu System' but all deal with various aspects of the middle class educated woman. The majority of the women writers in Maharashtra, as indeed in other areas of the country, identified itself, as Deshpande and Rajadhyaksha point out, with the existing notions of femininity, mystifying woman in their roles of spouse and mother, and asked for trivial concessions. 'In some cases, like Girijabai Kelkar's, the line taken was even more diehard than in the male writers of that persuasion. But the two women radicals mentioned above blazed a trail which was to expand later in the writings of men as well as of women, and prepare the ground of the 'New Literature' of the post-1947 period.'<sup>27</sup>

In Geeta's novel *Aviṣkār* (1939) the protagonist criticizes the attempts



to glorify the Indian culture which denied all freedom to women. 'If you want to establish the old Indian culture in its rightful place, the religious rituals prescribed for women, the ideals of slavishly devoted wife, and the same chains of slavery will bind our necks. Manu will say, *na strī svātantrayam-arhati* (Women do not deserve freedom). But we have to bring about a revolution. We would prefer to have human rights than be a goddess and installed on a pedestal.'<sup>28</sup>

It is interesting to note that Geeta, like Sarat Chandra, wrote a treatise on women—*Bhāratīya Strī Jīvan* (1985), a thesis on the Indian woman of our time. Her interest in the life of the mine-workers and the tribals—she spent some time at Dhanbad where her husband was a labour lawyer—is reflected in several articles she wrote on the conditions of the tribals. This interest links her with a great writer, Mahashveta Devi who rose to eminence in the seventies.

We conclude the chapter with a reference to another powerful writer, Ismat Chughtai. Born in a middle-class Muslim family she is the first Indian woman writer to rebel against the feudal values and taboos jealously preserved by Muslim society. Ismat wrote about the life of the Muslim middle-class without sentimentality and nostalgia, and particularly about the 'young ladies leading suffocating existence, confined within the four walls of their homes, observing strict 'purdah' and suppressing their desire of leading a full and free life.'<sup>29</sup> One of her first stories '*Lihaf*' created a sensation because of its alleged homosexuality, and Ismat was sued in a court of law. It was her courage and conviction that prompted her to exploit the forbidden which was often criticized as pornographic or exhibitionism, but that was a very calculated and deliberate way to shock the orthodoxy. 'One has to bear in mind,' writes Ali Jawad Zaidi 'that until then, sex had been a taboo and . . . it is creditable of her to have absorbed it into the texture of the developing short story.'<sup>30</sup> And he continues, 'She wrote with a fearlessness that would rattle lesser souls and did not mind if her realism hurt a misguided and obstinate social leadership.'<sup>31</sup>

'*Lihaf*' was condemned for Lesbianism, but the critics forgot that it was also a story of a neglected wife narrated through the eyes of a child. It presents a closed, suffocating, parasitic feudal world, dull, monotonous and cheerless. Her novel *Terhi Lakir* (A Curved Line, 1947) narrates the every-day life in a middle-class family where a girl rebels against the social taboos and fights her way to emancipation. She exposed the contradictions of the old order through her protagonist Shamsad, one of the memorable characters in Urdu fiction.



## CHAPTER 12

# Religion: Harmony and Discord

### I COMMUNALISM AND LITERATURE

A vision eloquently expressed in the concluding lines of the novel *Gorā* and in the poem 'Bhārat Tīrtha' also written in 1910, projects India as a miniature world where people of different races and religions and countries have come and met and merged into a single whole: an Ocean of Humanity. Gora's search for his identity culminates in the realization of the essential spirit of India; he finds all oppositions between the Hindu and the Muslim and the Christian are resolved in him and seeks the *mantra* of that Deity who 'is not merely the God of the Hindus, but who is the God of India herself.' This vision of India was projected when the Muslim League was already four years old. It was about the time when the haunting lines of Iqbal, were written: 'Religions do not teach mutual discord/ Indians we are, our country is India.' It was the time when Iqbal chided both the Hindus and the Muslims for their bigotry and narrowness in a powerful poem entitled 'Nayā Shivālā' (The New Temple)

Sickend, from both your temple and our shrine I have seen  
Alike our preachers' sermons and your fond myths I shun  
In every graven image you fancied God: I see  
In each speck of my country's poor dust, divinity.<sup>1</sup>

The voices of dissidence challenging the vision of India as projected by Tagore, and later reinforced by the poets and painters, historians and political leaders including Tilak and Gandhi and Nehru, slowly became strident and widespread. The challenge to the idea of Indian nationhood subordinating its religious plurality is the outcome of a deep-seated suspicion and false sense of superiority nursed by the two communities: Hindus and Muslims. The hostility was fanned partly by the Hindu construction of the pre-British period of Indian history interpreting the Muslim domination as an alien interlude in Hindu India. The creation of characters in the nineteenth century fictions and plays—this feature continued in the twentieth as well—glorifying Hindu valour and villifying the Muslims, describing the Muslim rule as a period of decay and degeneration, and the British rule promising a new dawn alienated the Muslim. Sir Syed Ahmad, the greatest Muslim intellectual of the last century, created a strong Muslim opinion against Indian National Congress. He was one of the first



English-educated Muslims to suggest that the Hindus and the Muslims constituted two separate nations in India. The demand for separate electorates for the Muslims which was finally accepted by the Morley-Minto reforms in 1909 was the logical outcome of Sir Syed's politics.

The literature produced during the Swadeshi period and also the nationalistic literature of the nineteenth century were a significant part of the project of the nation-building. The construction of the nation took its model from European history where the nationhood had been sustained by religious, linguistic and cultural homogeneity. In our anxiousness to discover a similar monolithic symmetry in Indian situation the Indian intellectuals foregrounded the Hindu India as the basis of a new nation overlooking the simultaneous existence of the many other components. It will be wrong to surmise that the literature of this period was deliberately hostile to Muslim sensibilities or blatantly Hindu. Evidences of the anxiety of the writers—both Hindu and Muslim—for Hindu-Muslim unity are quite large. Even in *Baṅgalakṣmī Bratakathā* (1905) a memorable political pamphlet in the form of a folk religious discourse, Ramendrasunder Trivedi, a professor of Physics and one of the finest essayists of his time, mentions that the goddess Lakshmi who wanted to leave Bengal because of the fratricidal strife between Hindus and Muslims was persuaded to stay by the pragmatic and tolerant policies of Husain Shah and Akbar. This use of a religious genre—*Bratakathā*—to propagate the message of communal harmony was both a part of secularization of religious themes and forms, as well as of using religion as a part of political programmes. The same anxiety for the communal amity surfaces in Premchand's play *Karbālā*, where he presents a group of Hindus fighting for Hasan and Husain against the forces led by Ejjid. The response of the Muslim writers to themes related to Hindu festivals and religious figures that added charm to Nazir Akbarabadi's world of poetry was still very warm and spontaneous. Examples abound in both Hasrat Mohani and Muhammad Iqbal.

But the use of Hindu mythologies, imageries of religious connotations, identification of the country with Hindu gods and goddess—eulogization of historical figures such as Shivaji—Muslims did not like the portrayal of Afzal Khan as a traitor in the *powadas* sung in praise of Shivaji during the mass movements led by Tilak—caused uneasiness among the Muslim intelligentsia which slowly transformed into a political protest. The song 'Vande Mataram' is perhaps the most significant instance of literature-religion-politics nexus. The song has two distinct structural units. The first unit written in Sanskrit celebrates the rivers and the fields and the orchards of the country, creating a new goddess, the motherland. The second unit, structurally more complex, being an expression of anguish as well as hope of a subject nation and linguistically a mosaic of Sanskrit and Bengali, identifies the country with several Hindu goddesses, Lakshmi, Sarasvati and Durga. The text and the music, one by Bankim Chandra and the other



by Rabindranath, became extremely popular during the Swadeshi days and acquired a new political meaning. But the first opposition against the song, which had become a pan-Indian literary text in the early twentieth century, was registered by the Moslems during the anti-partition movement on the ground on idolatry and also its association with the novel *Ānanda Math*. Undoubtedly this song played a significant role in the history of the freedom movement: it was loved and honoured by the members of the revolutionary groups, many of whom suffered and died with the two words 'Vande Mataram' on their lips. It was adopted by the Congress as the most venerable national song. But it also felt obliged to drop the second unit under the pressure of the Muslims in the main, and to adopt the first stanza which was not offensive to the Muslim sensibility. By that time Vande Mataram had become stabilized as a powerful as well as sinister, poetic and religious slogan, evoking patriotic fervour on the one hand and on the other reminding the Muslims its association with *Ānanda Math*, a complex narrative of a frustrated dream of a Hindu State.

During the agitation against the 1905-partition the Hindus noticed the divide-and-rule tactics of the British government surfacing frequently. The educated Muslims were wooed mainly through the offer of jobs and at time by mean incitement, such as contribution of money collected through fine imposed on the school boys of Kishoreganj for shouting Vande Mataram to the local Anjuman-i-Islamia.<sup>2</sup> But many intellectuals and writers such as Bipin Chandra Pal and Tagore pleaded for continuous cultural contacts to counteract the strategies of the government. It was suggested by some scholars at that time that the Shivaji festival and the eulogization of Pratapaditya, a Bengali landlord turned into a national hero, be abandoned and that festivals be organized in honour of Mir Kashim, the Muslim Nawab who fought against the British, and Akbar, the Great, known for his religious toleration. The Bengali playwright-actor Girish Chandra Ghosh wrote *Sirājuddullā* and *Mir Kāsim* projecting the patriotism of the Muslim heroes and the brotherly ties existing between the two religious communities. In 1906 the Bengali journal *Yugāntar* hailed the revolt of 1857 as the first war of Independence fought by the Hindus and the Muslims together under the leadership of the poet-emperor Bahadur Shah Zafar.<sup>3</sup>

## II THE VISION OF INDIA

In 1911 Tagore composed a song which became the national anthem of the country later. First sung at the Calcutta Congress that year it was an extension of the ideas already crystallized in *Gorā* and the poem 'Bhārat Tīrtha'. This song, too, in its ode-like structure celebrates the country, through references to its rivers and mountains and regions evoking the memories of bygone days, its multireligious population and by alluding to the trials and tribulations through which God, 'the eternal charioteer'



guides mankind. It is this vision of India that guided the struggle for Independence and gave its people its identity. And yet as we have already pointed out this vision of India was not an undisputed one. Gandhi's vision of India, like Tagore's, was also pluralistic. 'India cannot cease to be one nation because people belonging to different religions live in it. The introduction of foreigners does not necessarily destroy the nation; they merge in it. . . . If the Hindus believe that India should be peopled only by Hindus, they are living in dream-land. The Hindus, the Mohammedans, the Parsis and the Christians who have made India their country are fellow-countrymen, and they will have to live in unity, if only for their own interest.'<sup>4</sup>

Despite the fact that most of our poets and politicians dreamt of a multi-lingual, multi-religious and multi-ethnic society, a strong Hindu component resisted it from time to time creating apprehensions in the Muslim mind. Tilak and Aurobindo gave Indian nationalism a religious hue. Lajpat Rai and Bipin Chandra Pal, the two powerful leaders, strengthened that tradition. The Hindu Mahasabha met in 1915 under the leadership of Madan Mohan Malviya. It was not a political organization to start with but slowly transformed itself into one. In its first phase its concerns were social reforms, its emphasis on Hindu revivalism and hostility towards Western social values. After the First World War its activities were increasingly directed against the Muslim League.

The Muslim League though preferred to stay away from the growing nationalism, by 1913 it adopted 'self government within the empire' as its goal. The war between Turkey and Britain which created unhappiness among Indian Muslims and hostile attitude against the British brought them nearer to Congress<sup>5</sup> which too agreed to separate electorates. In 1916 the Congress and the League held their sessions in Lucknow. Not only did the Moderate and Radical sections within the Congress close their ranks but the relation between Congress and League was established on the principles of mutual respect and understanding. And it was around this time that the Hindu Mahasabha chose Muslim League as its target of attack.

The end of the Ottoman Empire, the decision of the Turkish Parliament to abolish the office of the Sultan as well as that of Caliph, gave rise to serious Muslim agitation defending the territorial integrity of the empire and the sacredness of the Caliphate. Muhammad Ali and Saikat Ali and Maulana Abul Kalam Azad (1889-1958), then known as the erudite editor of the Urdu journals *Al-Hilal* (1912) and *Al-Balagh* (1915), organized a movement known as the Khilafat. Gandhi supported it and the years 1919-22 represented the period of closest cooperation between the Hindus and the Muslims. After the collapse of Khilafat in 1924 a few individual Muslim leaders continued to support the Congress but none with any mass following. Even Azad, according to Aziz Ahmad,<sup>6</sup> 'never succeeded in evolving from within Islam a political doctrine which could justify a composite



Indian nationalism.' From now onwards the Muslim political separation began to be more and more pronounced. The Hindu Mahasabha, too, intensified its militancy when Savarkar, a fine poet and prose writer, joined it—he was elected president of the Sabha for six successive years (1937–42)—it also made Gandhi and Congress its target of criticism. The R.S.S. was formed in 1925 founded by Kesav B. Hedgewar at Nagpur.<sup>7</sup> Its aim was to regenerate Hindu society. By 1948 its membership swelled to five lakhs under the leadership of M.S. Golwalkar. Its objective was to recreate a Hindu 'nation' on the basis of *Hindutva*<sup>8</sup> as formulated by Savarkar.

The forces of separatism operated freely within the Indian politics mainly because of the frequent intervention of the religious identity overriding political concerns. Writing about the national movement, Nehru observes, 'Nineteen twenty-one was an extraordinary year for us. There was a strange mixture of nationalism and politics and religion and mysticism and fanaticism.'<sup>9</sup> What is true of nineteen twenty-one is also partly true of the whole period since Indian politics never wanted to keep itself free from religion and mysticism. The relationship between politics and religion was emphasized either because it existed throughout the history of certain religious communities or it was used by political leaders to wield power. About the Khilafat Nehru noticed that the Moulavies and the Muslim religious leaders who took part in the political struggle gave 'a definite religious tinge to the movement.'<sup>10</sup> Nehru also expressed his unhappiness with Gandhi 'continually laying stress on the religious and spiritual side of the movement' which eventually 'took a revivalist character so far as the masses were concerned.'<sup>11</sup>

The recommendations of Simon Commission were condemned by all major parties. Lord Birkenhead, the then Secretary of State for India challenged the Indian politicians to produce a New Constitution for India acceptable to all parties. Hence came the well known Motilal Nehru Report (1928) only to be rejected by Muslim League confirming as it were the view of Lord Birkenhead that the Hindu-Muslim difference was unbridgeable. Two years later Iqbal declared, 'the religious order of Islam is originally related to the social order which it has created. The rejection of the one will eventually involve the rejection of the other, therefore, the construction of a polity on Indian national lines, if it means a displacement of the Islamic principle of solidarity, is simply unthinkable to a Muslim.' This, in the words of Azid Ahmed, is the 'first unapologetic assertion of the two nation theory, first only vaguely suggested by Syed Ahmad Khan.'<sup>12</sup> Whether this rationalization by Iqbal of the Muslim separatism from the Indian nationalism is supported by genuine theological tenets we need not go into. But till 1930 the idea of Pakistan was nursed by the romantic imagination of a poet.<sup>13</sup>

The Indian literary community being a multireligious group responded



to this strange mixture of religion and politics, mysticism and fanaticism according to the faith and compulsions of various subgroups within it. The response of certain groups of readers towards an author or a text was quite often determined by communal interest. The finest example is *Ānanda Math* and its author Bankim Chandra. On several occasions the book was burnt and its author continued to be sallied. No other major author, however, was charged by any community to have deliberately belittle it, although a deep-seated sense of separatism and animosity can often be detected. Sarat Chandra's reference to a football match between 'the Bengalis and the Muslims' in the first chapter of his popular novel *Śrīkānta* (1917) caused uneasiness among the critics, as this fallacy in classification reveals the Hindu subconscious. Badaruddin Umar, a distinguished essayist, wrote that such attitude emerged from the general attempts to keep the Muslims separate from the Hindus for political and economic reasons.<sup>14</sup>

It must be, however, remembered that the question of Muslim identity vis-a-vis country and language was not a new phenomenon of the twentieth century: its history is several centuries old. The Muslim connection with the Middle-east gives a dimension to his identity which the Hindu always suspected to be extra-territorial loyalty. In 1933 Sarat Chandra, well-known for his sympathetic and artistic treatment of Muslim characters, wrote 'Muslims are looking towards Turkey and Arabia. They have no love for this country.'<sup>15</sup> Undoubtedly there are reasons for the Muslims to have a special relation with the Arab world: its history and geography being a part of Muslim psyche all over the world, its cities and towns, places of worship, its rivers and deserts, flowers and birds all contributing to a cultural ambience, valuable to the Muslim identity. Even the Hindi-Urdu controversy generated by the tendencies of Islamization or Sanskritization is related to this issue of identity. The frequent imageries of deserts of Arabia or roses and nightingales of Persia in the Muslim literature in different languages, not only in Urdu which stabilized them as part of its poetic convention through the centuries, but also in languages like Bengali, in preference to the familiar and the concrete, are assertions of this separate identity. It has been explained partly as an operation of 'group psychology, an instinctive effort to preserve in culturally alien and hostile milieu its own cultural roots, signs, symbols, and insular patterns of expressions' and such attempts have been compared with the Persianized conventionalization of Ottoman Turkish poetry which ignored Anatolian life and landscape.<sup>16</sup>

### III COMMUNALISM CONDEMNED

The Muslim apprehension of the Hindu domination and the Hindu anxiety for the growth of Muslim separatism which controlled the political relation between the two communities undoubtedly had an impact on literature. But



the writers in general were free from communalism and tried to project a balanced view of life. Verses appeared from time to time in different languages condemning communal tension and upholding the value of brotherly love using historical incidents and anecdotes. Most of them are rhetorical in character and grew out of the immediacy of social demand. Many of these poems, being part of the political agenda were used in text books. The Hindu-Muslim relation was sharply foregrounded in our fictional literature both as a critique of the existing social reality and also as a projection of a philosophy guiding the writers themselves. A part of the Bengali narrative *Palli Samāj* (1916) by Sarat Chandra Chattopadhyay is quoted here as an example. The landlord, Beni, engaged Akbar and his son Gahar, skilled in *lathi* (bamboo staves), to protect his interest from his rival landlord Ramesh, an idealistic youngman. The following is a conversation between Beni, and these two Muslim characters, both wounded in a skirmish. Beni tries to persuade them to lodge a false complaint against Ramesh. Beni was beseeching him (Akbar) in a low voice:

'Listen to me, Akbar. Let's go to the police station. If I can't put him in jail for at least seven years, I shall no longer claim to be a scion of the Ghoshal family. . . .'

Akbar Ali now opened his eyes, sat straight and said, 'Well done! Yes—Chhoto Babu has really fed on his mother's milk! How skilfully he wielded the bamboo stave!'

Agitated and angry, Beni cried, 'Well, that's exactly what I am asking you to say, Akbar, Tell me, whose blow wounded you. . . .'<sup>17</sup>

Akbar described the fight they had with the servant of Ramesh (Chhoto Babu) and then his encounter with Chhoto Babu himself.

He told me, 'Akbar you're an old man ... go away. Unless the embankment is cut, all the villages will die of starvation. So it'll have to be cut in any case. you have your own cultivable land in your village, haven't you? Just think for a moment how you'd feel if your own crop was ruined.' I saluted him and said, 'Chhoto Babu, in the name of Allah, allow me to advance and catch hold of these rogues, who have covered their faces and are briskly chopping up the embankment with their spades, shielded safely behind you. Let me crack their skulls!'

Beni could not control his anger any longer and shouted in the midst of Akbar's talk. 'You ungrateful wretches! You salute him and then come and show your cleverness here!' Akbar and his sons immediately raised their hands. Akbar shouted harshly, 'Take care, Babu! Don't call us ungrateful! We are Mussalmans. . . . We can tolerate everything, but not that.'<sup>18</sup>

The religious identity of Akbar has been deliberately underlined by Sarat Chandra to introduce a moral dimension in the relationship between the landlord and the peasants. On the one hand is the mean manoeuvring of the landlord and on the other hand Akbar's refusal to go to the police—one comes from the former's moral depravity, the other from the latter's dignity which is integrated with his religious life. Akbar distinguishes between the crooked Beni, who hired him, and Ramesh, whom he mentions



respectfully, not simply out of a feudal sense of courtesy but from his appreciation of the physical power, courage and morality of the adversary. While Beni is irritated by his words of praise for Ramesh, a threat to his authority, Sarat Chandra very thoughtfully introduces the economic factor that links Akbar with other peasants irrespective of their religion, though he does not develop that. Akbar is a memorable character distinguished by his moral fibre and his pride in Islam: an idealized stereotype of a noble Muslim. Almost around this time Rabindranath wrote *Ghare-Bāire*, which narrates the story of love and passion against the politically charged atmosphere of 1905–06. This novel brings out the problem of the Muslim response to the Swadeshi movement, the economic repercussions of the Swadeshi affecting the poor and the Mullahs in creating hostilities between religious communities. But its voice overriding the frenzy of communal riots and the indifference of the political leaders to moral concerns, is that of sanity and humanism.

Premchand is one of the major Indian writers for whom the Hindu-Muslim unity was a matter of great concern. Like his other contemporary Hindu writers, too, he had certain communal perceptions rooted in his psyche; his own religious values were formed by the Arya Samaj to which he belonged and the Gandhian social attitude which he adopted in his life. Both Arya Samaj and the Gandhian social thought regulated his attitude towards Islam and Indian Muslims. Some scholars have detected 'incidental bias against Islam' in a short story 'Smṛtī Kā Pujārī' (*Mansarovar*, vol. IV) but the truth is that he fought relentlessly against all religious fanaticism and attacked it mercilessly.<sup>19</sup> His biographical writings: *Mahātmā Śeik Sadi* and *Kalam, Tyāg and Talwar* present new heroes emphasizing religious tolerance. His own interpretation of history, whether it is the battle of Karbala or the revolt of 1857, and his constant vigil against Hindu orthodoxy are evidences of his passionate involvement in the Hindu-Muslim discourse. His anger at Chatursen Shastri's *Islām Kā Viṣ Vṛkṣa* (The Poison-tree of Islam): ('We must oppose this communal propaganda with all our might')<sup>20</sup> is a strong manifestation of his opposition to all attempts to divide the Indian society in communal lines.

Some of his short stories as well as his novels directly propagate the Hindu-Muslim amity and criticize the contemporary Hindu offensives against Muslim sensibilities. In *Raṅgbhūmi* Premchand underlines the Hindu-Muslim unity emphasizing the commonness of their socio-economic problems, and their sense of duty and honour. He idealizes the relationship by narrating how the place where the Hindu and Muslim nationalists meet death is turned into a hallowed piece of land: *Shahidgah* for the Muslims and a *tapobhūmi* for the Hindus. Similarly he emphasizes the commonness of the cultural heritage of the two communities through the projection of the Muslim character Kadir (*Premāśram*) singing Hindi *bhajans*, which is as much a literary device as it is the reflection of the social reality. Many



writers' in their anxiety for the communal harmony projected heretical characters, to some extent idealized and 'unreal'. But this exercise towards the reconstruction of such arch-characters was motivated by a deeper sense of history. The pre-British Hindu-Muslim relationship at all levels in general and at the folk level in particular—as evident in the life and writings of several Bhakti poets and in the vibrant folk literature—provided the rationale of such symbolic constructs. Kadir's love for *Bhajan* or Gahar's relationship with Kamallata, the Vaishnavi singer, in Sarat Chandra's *Śrīkānta* (IV) are part of a continuous chain of relationship existing between the two communities through centuries.

The series of stories that Premchand wrote between 1924 and 1926 the year that witnessed one of the bloodiest riots in the twentieth century—'Muktidān', 'Kṣamā', 'Mandir aur Masjid' and 'Himsā Paramo Dharma' are part of his attempt towards the construction of a fable of Hindu-Muslim unity, as a necessary component for the understanding of our history. Several writers in various other languages during this time, as well as later, were involved in similar exercises in creating a body of literature projecting the historical experience of a multireligious community. Jamid of 'Himsā Paramo Dharmo', a satire against the fanaticism of the priests and the Mullahs, represents the tradition to which belong Kabir and Dadu and the Bauls. Jamid belongs to every community since he knows God cannot be confined to a given section of man. It is a narrative of a man's journey from the village to the town with hope and expectation, and his final return to the village which still preserves human values systematically destroyed by protectors of religions in urban centres.

The narrative ends with the denunciation of the city, a place that breeds hatred and lust, beastiality and bigotry. Jamid has seen the mischievous priests and the deep-seated hatred and malice of one community for the other. He starts his journey towards the village leaving the city in the darkness. For him the rural India is still the source of hope for humanity.

This particular story has a reference to the *Śuddhi* (Purification) ceremony, which was started in the late nineteenth century by the Arya Samaj.<sup>21</sup> The movement acquired a political overtone after the Morley-Minto reforms. Confined as a provincial phenomenon, directed against the conversions of the Hindus into Islam and Christianity, it erupted into the national politics in the mid-1930s when the Arya Samaj took up the conversion work of the Malkhana Rajputs. 'Suddhi' was opposed by many Muslims and nationalists.

Jamid of Premchand belongs to a religion, which in the orthodox sense is not an identifiable religion. Religion, the way it has functioned in society throughout history, despite its basic teachings of love and toleration, is also a power. Each religion has its own outer forms, its own codes and parameters, each claiming superiority over the other. The kind of humanism



that Jamid of Premchand represents is certainly a component of all religions. But every religion asserts its uniqueness. 'Mānuṣer Dharma' (The Religion of Man) that Tagore talks about is only a perception of the presence of God in the immensity of space and time as well as in the beauty of nature and human love. Such perceptions challenge all theological and doctrinaire approaches and institutionalized activities without which no religion can survive. The Indian writers emphasized the universal spirit of religion minimizing its demands of distinctiveness; they proposed an agreement to tolerate each other's religious customs and practices, not merely as a political strategy but with a vision transcending the existing dogmas. In 1926 soon after the communal riot, Kazi Nazrul Islam in a memorable poem reprimands the voices of separatism and asserts humanity as the identification of man

Helpless people struggle against the waves and die.  
Who asks now: are they Hindus? are they Muslims?  
Tell them, Pilot, they are men, children of Mother.

This very riot provoked Tagore to write

Hurl your thunder on the prisons of *dharma*  
and send the light of knowledge in this wretched land.

#### IV RELIGION AND LITERATURE

Despite all provocations from the religious fanatics and political opportunists, the literary community did not split in communal lines. Of course the response to communal situations varied from area to area. But the religious affiliation of a writer did not affect the quality of his reception in the larger reading community. A Kazi Nazrul Islam or a Muhammad Iqbal was as popular among the Hindus as they were among the Muslims. But the rigid insistence of separateness of one community on the grounds of its religious identity which finally led to a political confrontation naturally helped the growth of a tense situation.

The poetry dealing with communal questions, as we have already pointed out was didactic in aim or prophetic in nature. It condemned violence and hatred, and it glorified religious toleration. Although written in large number, very little of it has been preserved for the posterity. The dramas, particularly those dealing with historical themes, played an important role in the propagation of patriotic ideals and chauvinistic nationalism composed of 'Hindu' ideals. In the novels and the short stories the communal issues have been problematized with greater human concern and their treatment is comparatively free of rhetoric. Indian literature of this period emanating from the religious tensions show several strands often juxtaposed against one another: chauvinistic, sectarian, dogmatic, iconoclastic and mystical and also free from theological dogmas.



The body of religious literature strictly sectarian in character continued to grow throughout the century as it did in the previous centuries. But the more important feature is that along with it also continued to grow a new literature strongly rooted in secularism and humanism. It accommodated various views of religion either as a spiritual experience or as a social force, either as a system of thought or as an institution. It consisted not only poems and plays and fictions but of hagiographies, exegesis and sermons and *hagiotopos* or accounts of holy places. Mirza Qalich Beg wrote on Sufism: *Ilm Tasauvuf* (1912) and *Majmaul Mazahib* (1923), a compendium of religions in Sindhi. Lakshminath Bezbarua wrote two valuable works on Krishna cults and on Sankaradev (1916). Padmanath Gohain Barua in his *Śrīkr̥ṣṇa* (1930) projected a historical Krishna, as did Bankim Chandra in the last century. Ramabhai Nilkantha's *Dharma ane Samāj* (1932, Religion and Society) in two parts, is a thought-provoking Gujarati essay. Tagore's sermons were collected in *Śāntiniketan* (1909–16) in several volumes, and his idea of an universal religion took its final shape in the English work, *The Religion of Man* (1930) and the Bengali work *Mānuṣer Dharma* (1935). The Arya Samaj and the Brahmo Samaj, the Tract Society of Amritsar and the Theosophical Society of Adyar, the Sri Aurobindo Ashram of Pondicherry, the Ramakrishna Mission and the Radha Swami publications and similar institutions brought out impact on a very large group of readers. While there were continuous attempts to secularize our literary traditions or at least to subordinate the religious traditions, religion continued to play a significant role in almost all languages and a dominant role in some. Dr Balbir Singh in an article 'Punjabi di Razm Bhari Kavita' (1936) defended strongly the religious strand of the Punjabi literature as did Puran Singh and Mohan Singh.<sup>22</sup> There were language areas where the traditions of Hindu metaphysical thought and mythological poetry remained more or less uninterrupted. In Tamil and Kannada, Oriya and Gujarati, despite the impact of secular poetry, these traditions were preserved with care. This is not to suggest that poets in other languages stopped writing devotional poems or poems with metaphysical concerns. On the contrary all Indian languages had a component of religious literature. Durgeswar Sharma (1882–1961) and Nalini Bala Devi (1888–1976) of Assam, or the Gujarati poet Kant (1867–1923) wrote a competent devotional poems. The *Chāyāvādī* poets Nirala or Jayshankar Prasad had strong religious strands in their poetry as had the writings of Subramania Bharati, Visvanatha Satyanarayana, Sri Aurobindo and Rabindranath Tagore in varying degrees. But the importance of religion in the writings of an individual author and some time on the overall literary activities regulating the character of the whole literature was determined mainly by the power of religious movements in the language areas and the involvement of the authors in them. The life and literary activities of Bhai Vir Singh, for example, were so intimately connected with the religious



revival movements in Punjab that his basic inspiration for and commitments to literature were derived from them. 'The core theme of Bhai Vir Singh's poetry', writes Sekhon and Duggal, 'is the exposition and reassertion of Sikh religious doctrine and sentiment.'<sup>23</sup> His greatest work *Rana Surat Singh* is a powerful evidence of his poetic imagination as well as his deep commitment to Sikhism. His poems as well as his religious activities are complimentary to one another as they were with the Sufis or the medieval mystics. 'The influence of *Gurbani*', writes a scholar, 'runs through almost all his verses, in which he has preserved the tradition of Sikh mystic poetry. The poetry of Bhai Vir Singh is the expression of timeless reality through the depiction of nature.'<sup>24</sup>

The religious character of modern Punjabi poetry is further strengthened by Puran Singh (1881-1931), also a competent writer in English. His *Khule Maidan* (1922) is a unique work in Punjabi because of its metrical innovation—it is the first work in the language to be written in free verse inspired by Whitman—and more because of its evocative narrative of a medieval saint in search of God. The mystical strain flows in his next work *Khulle Ghund* (Open Veils, 1923) and *Khulle Asmani Rang* (Wide Blue Skies, 1927, but published in 1965) also noted for metrical skill. In all these works critics have noted a 'poet inebriated by the miracle and the mystery of God's creation.'<sup>25</sup> But the mystical poetry of Puran Singh is not exactly a mere continuation either of the medieval mystical tradition or of the religious poetry written by his immediate predecessors. He is not 'didactic or revivalist in the way Bhai Vir Singh or even Dhani Ram Chatrik'<sup>26</sup> were, points out the Punjabi literary historians, but extremely individualistic in some sense, with a passionate yearning for the earthly existence. 'I want to be an animal again,' he says in one of his poems. This earned him the description, 'a poet of primitive sensibility.'

Puran Singh's idea about poetry and his observations on his contemporary poets are valuable in the understanding of the power of religious poetry in Indian literary life. They are also part of a critique of the new secular poetry. He declared in the beginning of his book *The Spirit of Oriental Poetry* (1926): 'Our idea of the poet is that of a man who can, by the mere opening of his own eyes enable others to see the Divine; whose one glance can be our whole knowledge' (p. 1). He eulogizes the medieval mystics ('they are the sacred regions of religious poetry') and wishes we could 'return to our ancient fountain.' Religious poetry, the medieval religious poetry in particular, was the standard which he applied to judge his great contemporaries, Tagore and Iqbal. About the achievement of Bengal which was more or less acknowledged by the rest of India, he found 'Vaishnavism is the greatest thing Bengal ever had', and Rammohan Roy and Tagore were 'mere broken fragments of the light (Chaitanya) shed forth.' About Ramakrishna Paramahansa he writes, 'this great man was a



creator and a poet in the real sense' (p. 59). He has reservations about Urdu literature as a whole as it does not have 'an outstanding work of inspiration to be compared with Tulsidas' *Ramayana*' (p. 72). He admires Iqbal's intellect, his 'aggressive selflessness' which he finds in Vivekananda, his love for 'the grandeur of the old Moslem simplicity of faith and character' (p. 89) but finds his vision limited as, 'Islam in practice has been intensely dualistic, never has it been love for all human beings. . . . It has never been in universal sympathy with man, a sympathy as intense as love' (p. 91). In fact Puran Singh's criticism of Indian poetry and poets, whether Tagore or Iqbal, Sarojini Naidu or Bhai Vir Singh, stems from his own attitude to religion and its relation with literature. What he writes about Bhai Vir Singh is also true of his own poetry and to a large extent of the stream of religious poetry extant in the twentieth century.

His art is of the highest, not for the cleverness of world painting nor for its power of story-telling, that conjures up past events in panorama . . . not, even its great humanity. It is the deep realization behind it, so masterly in its imperial authority that the very stories, when called by his voice, move and offer prayer of thankful to their creator. (pp. 105-06).

The relation between religion and literature in the twentieth-century India was marked by several paradoxes. While there were tendencies towards the communalization of politics, literature was generally free from communal frenzy. Some of the major writers, Sarat Chandra and Premchand, for example, did not have any relation with religious literature at all, and almost all writers of some importance strengthened the forces of secularism. Yet religion remained a major component of the twentieth-century literature.

The trend of religious poetry virtually came to an end in Bengali in the beginning of the second decade of the twentieth century but it got sudden momentum when Tagore's English *Gitanjali* (1912) was received enthusiastically by the Western readers. These lyrics are the culmination of a tradition, which Yeats rightly noticed, where religion and poetry were one. These poems were read avidly in India, and made significant impact on several literatures, at a time, paradoxically, when Tagore was slowly drifting away from his world of mysticism towards a robust humanism as evidenced in his *Balākā* (1916), a work marked by majestic sound structure and sweeping metrical design. The delicate beauty of *Gitanjali* poems enhanced by the music that Tagore composed remained a part of Bengali aesthetic history but did not have any perceptible connection either with Tagore's later poems or with the modern Bengali poetry. They were acceptable to readers of all religions as well as to the atheists, as religious experience in them was not tainted by any particular theological and doctrinaire position. They dissolved into poems of nature and love. So



different are the 'religious' poems of Tagore from the familiar paradigm of religious poetry that it would be a gross misunderstanding to term them 'religious' in the usual sense of the term.

While Tagore entered into a world of new experience in *Balākā*, radically different not only from the mystical traditions of Indian poetry in general but also from the delicate and haunting world he created in the *Gītāñjali*—*Gītimālya*—*Gītāli* triad. Sri Aurobindo entered into a deeply spiritual plane leaving behind the tumultuous world of politics. Unlike other poets who wrote on religious themes or those who wrote with intense spiritual fervour, Sri Aurobindo's range of poetry was extremely variegated. He found much pleasure in dealing with the ancient Indian themes as with the Persian or the Greek: he could be romantic and sensual as well as mystic and prophetic. *Savitri* which is the culmination of his poetic art and vision, is also a manifestation of his view of a poetry so clearly expressed in *The Future Poetry*, a collection of seminal critical essays.

'The Vedic mantra', says Srinivasa Iyengar, 'was the natural medium for mystic poetry, and it was Sri Aurobindo's considered view that the 'future poetry'—even in English or especially in English—will more and more approximate to the *mantra*, minimizing, if not wholly eliminating, the meddling middle-men—the intellect, the senses, even the imagination—and affecting in one swift unfailing step the miracle of communication from the poet to the reader.'<sup>27</sup> His lyrics 'Rose of God', 'The Bird of Fire', have been cited as a 'foretaste of this future poetry' and his *Savitri* is the epic of this genre. One can see the clear relation between *The Life Divine* and *Savitri* in the same way one finds the affinity between the Saiva Siddhanta and the poems of Nayanmars, *The Divine Comedy* and the Christology of the Middle Ages, or the *Adhyātma Rāmāyaṇa* and the *Rāmcaritmānas*. Sri Aurobindo's *Savitri*, one of the monuments of Indian literature, emanates from a splendid synthesis between great technical power and deep spiritual experience. It ranges, as Raymond Frank Piper points out, 'symbolically from a primordial cosmic void, through earth's darkness and struggles, to the highest realms of supramental spiritual existence, and illumines every important concern of man. . . .'<sup>28</sup> The issues that concerned Sri Aurobindo are not religious in the narrow sense; but of life and death, man's struggle for immortality. *Savitri*, the poetic counterpart of *The Life Divine* is a narrative of the evolution of the human soul, a story of man's role in history culminating in the hope for the future

A mightier race shall inhabit the mortal's world  
On Nature's luminous tops, on the Spirit's ground,  
The superman shall reign as King of life  
Make earth almost the mate and peer of heaven.

Another poet concerned with similar philosophical issues, not a philoso-



pher or a mystic, but like Sri Aurobindo a patriot and actively involved in politics, who deserves special attention is Subramania Bharati, the greatest Tamil poet after Kamban. During his self exile at Pondicherry (1908–18), the place that Sri Aurobindo chose for the rest of his life and where political leaders like Subramania Siva and V.V.S. Iyer sought refuge—Bharati explored into a new zone of spiritual experience. The new poetry that was born out of it still had the traces of his intimate love for the country but it was enriched by a vision he gained from his study of the Hindu scriptures. Prema Nanda Kumar writes:

Bharati was a devout Hindu and had reverence for the entire Hindu pantheon. But his Vedantic mysticism found its hub of sustenance in the *Shakti tattva* which encapsuled within itself even his perfervid patriotic fervour. Before long, poetry became a kind of Yoga Sadhana to dispel illusion, a lamp to illumine the soul and light up the pathway to the Goal:

You thought of despoiling me, O Maya!  
It is certain I shall annihilate you.  
O Maya!  
To one who is ready to die  
The Ocean is not far off,  
They who realise the body's lie,  
What can you do to them, O Maya.<sup>29</sup>

Among the seventy-seven 'Totrap Pādalkal' (i.e. devotional hymns/songs) that Bharati wrote during his Pondicherry days are poems dedicated to Allah and Christ along with Murugan and Krishna. But the chief deity of these poems is *Śakti* (Energy), the primeval power whom Bharati conceives as Mother. The innovation of *Śakti* in the form of Mother is a part of the religious and political movements that were inspired by Bankim Chandra and Vivekananda. It may be noted that Bharati translated Bankim Chandra's song *Vande Mataram*, twice. Sister Nivedita, whom he met once in Calcutta, made a profound influence on him. Incidentally Nivedita was the author of a slender book *Kali, The Mother*, a lucid and poetic exposition of the metaphysical concept of the dark mother and the spiritual response of Ramprasad Sen and Ramakrishna Paramahansa to this terrible-benign mother. Bharati, like Bankim Chandra, equated India with Mother in his patriotic songs. In these devotional poems *Śakti* is identified with the power that controls history and also transcends it. These poems connect Bharati with a rich and long tradition of religious poetry. However, they are not mere continuation of a tradition; they are distinguished by magic of words and sublime metaphors. They are expressions of the evolution of an individual poetic-self as well.

According to many critics the 'Kaṇṇanpāṭṭu' (consisting of twenty-three songs on Krishna), is one of the finest works of Bharati. Krishna has



been conceived in various relationship with the poet—god, friend, master, mother, father, lover and daughter. The poems are indeed manifestations of an iridescent imagination.

#### V VOICES OF SEPARATISM

The engagement with philosophical issues and commitment to spirituality embracing varieties of religious experiences could not subordinate the distinct voices of religious groups claiming either uniqueness or superiority. The trends of separatism always existed in the society; they were generally dormant and ineffective, but occasionally surfaced violently affecting the literary activities in various parts of the country.

In this connection we must mention atleast two important writers, Savarkar and Iqbal, who played crucial roles in Indian politics under the banner of separatism. Savarkar, the legendary revolutionary, who was transported to the Andamans, is a highly honoured figure in contemporary history for his courage, and daring patriotism. He is also a controversial figure for his strong and militant religious ideology. He inherited the political legacy of Tilak, and like Iqbal, he, too, believed in the prophetic role of the poet. He wrote beautiful lyrics in his early years, both about the country and the nature. His poems 'Hind Sundra Ti' and 'Sāgar', both composed in England, made him well known in the Marathi literary circle. So deeply involved was he with political ideologies that all his poetry, indeed all his writings—he wrote stories and novels and plays and essays and an autobiography—breathe the spirit of patriotism. His metaphors and allusions are from Sanskrit sources, his ideals of heroism come from the Indian epics as well as from the lives of statesmen and warriors like Shivaji. Almost in a vein identical with Iqbal's 'Tarana-e-Hind', Savarkar wrote his poem 'Priyakar Hindustan'

sakal jagamādhi chān amucē priyakar Hindustān. . . .  
keval pañcaprāṇa amucē sundar Hindustān.

bahut pāhile bahut ekile deś pari te sān  
sān misar pātāl ānibhu san cin jāpan.

bahut giri, pari tujhāc girivar himālayācā māt  
kavaṇa nadi de śrigaṅgesama pūta sudhājāl-pān.

janani tujhyā sanmāt rakṣaṇī āru rāṇi he prāṇ  
śatru kaṇṭha bhaṅgoni ghālū tuj dārun raktasān.

(Of all the countries in the world dearest is our Hindustan.

This beautiful Hindustan is our very soul.

Many countries have we seen, many countries have  
we heard of, all are small

Small are the countries, Egypt, Netherland, England,  
small are China and Japan



Many mountains are there, but to us belongs the pride of  
the mountains, the Himalayas  
Where is a river like Ganga with sacred nectar-sweet water  
Mother, we shall offer our life in the battle to  
protect your honour, we shall break the neck of  
our enemies and have a violent blood-bath).

Savarkar, however, stands apart from Iqbal in his militant tone which makes it a war song and not just a poem of the motherland. It is quite natural for the patriot-poet who, like the revolutionaries in India and abroad, made violence a necessary component of political activities.

Savarkar's well known work *The Indian War of Independence*,<sup>30</sup> a nationalist interpretation of the Sepoy Rebellion, is the first significant testimony of his political views and his attitude towards Muslims as well. The work does not contain any trace of communal attitude but it was an interpretation in terms of concepts, which are very much Hindu. According to Savarkar the root cause of the 1857 uprising was the basic yearning of man to protect *Svadharmā* and *Svarāj*, the former echoing the *Gītā* (*svadharmaṁ nidhanam śreya*), the latter anticipating Tilak ('Svaraj is my birth right'). Savarkar quotes the proclamation of Bahadur Shah and interprets it in a manner to present the uprising not only as a war of freedom but a war for the protection of *dharma*. Savarkar also quotes a verse by the Marathi saint poet Ramdas, the Guru of Shivaji—'Die for your dharma, kill the enemies of your dharma while you are dying'—obviously to justify the actions of Indian sepoys. The work concludes with a ghazal of Bahadur Shah who composed it as a reply to one of his well-wisher suggesting him to pray for his life to the English. The verse goes as follows:

As long as there remains the last trace of love and faith in the hearts of our heroes,  
so long, the sword of Hindustan shall be sharp, one day shall it flash even at the  
gates of London.

The spirit of 'dharma' despite its underlying catholicism slowly underwent a transformation and narrowed down to Hinduism. In 1937 session of the Hindu Mahasabha in his presidential speech at Ahmedabad Savarkar spelt out the 'fundamental principles of the Hindu nation.' According to him 'every person is a Hindu who regards and owns this land—the land from Indus to the seas, as his fatherland and holy land.'<sup>31</sup> He included the Buddhists and Jains and Sikhs in his idea of Hindu nation but excluded the Muslims and the Christians. It must be pointed out that whatever be the pronouncement of the Hindu Mahasabha in respect of 'Hindutva' or Hindu nation, it was never shared by the majority of the Hindus. It is unfortunate that Iqbal considered the Hindu Mahasabha as the true representative of the Hindus.

Iqbal's concerns with religion is markedly different from his fellow writers in Urdu and in other Indian languages in two distinct ways. Un-



doubtedly there is a philosophical concern in Iqbal which gives his poetry a robustness and a prophetic quality. These concerns are related to important issues of man's relation with God but they are motivated by a particular historical experience of a community. Like Sri Aurobindo and Tagore, Iqbal too, had a nationalist phase. By 1915, however, the year his first Persian work, *Asrār-i-Khūdī* was published, Iqbal constructed a philosophy of his own with Islam as its main component. In the words of R.A. Nicholson, the translator of the poem into English,

He (Iqbal) is a religious enthusiast, inspired by the vision of a new Mecca, a world-wide, theocratic, utopian state in which all Moslems, no longer divided by the barriers of race and country, shall be one. He will have nothing to do with nationalism and imperialism. . . . It must be observed that when he speaks of religion he always means Islam. Non-Moslems are simply unbelievers, and in theory, at any rate, the *Jihad* is justifiable, provided that it is waged 'for God's sake alone.' A free and independent Moslem fraternity, having the Kaba as its centre and knit together by love of Allah and devotion to the prophet—such is Iqbal's ideal.<sup>32</sup>

Iqbal rejects Hafiz, the poet who enthralled generations of poets and mystics in India, including many Hindus till the end of the nineteenth century—Debendranath Tagore is a noted example; he eulogizes the moral fervour of Rumi, another great Persian mystic. This preference was not motivated by aesthetics but by theology, which regulated his world-view completely. There are critics who complain against him, in the context of his earlier patriotic poems, that he 'ceased to be patriotic and evolved into a fanatic surcharged with paranoia.'<sup>33</sup> These are strong words but Iqbal has a defence for 'fanaticism.' He writes, 'All nations accuse us of fanaticism. I admit the charge. I go further and say we are justified in our fanaticism. . . . Fanaticism is patriotism for religion, patriotism is fanaticism for country.'<sup>34</sup> This could have been the argument of any champion of *Hindutva* or for that matter any kind of dogmatism. It may not be out of place to quote Mujeeb on this issue:

There are scholars who regret the transformation of the poet Iqbal into a prophet Iqbal. Some fervently believe this to be the natural and inevitable enough to draw any conclusions. There are a few who, like me, regards this as a tragedy.<sup>35</sup>

Two strands are clearly discernible in Iqbal: one, where he is essentially a poet of Islam and for Islam; and other where he is a humanist free from the compulsions of any particular religion. His faith, in the words of Annemarie Schimmel, 'all masculine, glowing, fighting',<sup>36</sup> so much close to Vivekananda and to the philosophy of the Gita. His passionate attraction for Goethe and Nietzsche and his strong affirmation of life add a new note to the poetic trends of the twentieth century dominated by romantic-lyrical effusions. His *Reconstruction of Religious Thoughts in Islam* (1928/1936), a work of keen intellect, presented the traditional Islamic thought in modern philosophical terms, a kind of exercise that Bankim or Tilak did before



him and Radhakrishnan, his contemporary, was doing, in respect of Hindu thought. Iqbal's agony for the Muslim degeneration, and his musing over the Islam's achievement of the past are but natural exercises of a poet involved in and concerned with the fate of the Muslim. His *Payām-i-Masriq* (1923),<sup>37</sup> the Persian poem in response to Goethe's *West-östlicher Divan*, the Urdu collection *Bāng-i-Darā*, the Persian *Zabūr-i-ajam* or *Bāl-i-Gibril* and *Zarb-i-Kalim* are all evidences of this concern. His laments over the past Muslim glory do not take any communal turn rather they merge into larger philosophical issues. The following lines on the caprices of Time, from the lovely poem on the mosque of Cordova—which Iqbal visited in 1932, are quoted as an example:<sup>38</sup>

All arts' wonders arise only to vanish once more  
All things built on this earth sink as if built on sand  
Inward and outward things, first things and last, must die  
Things from old or new-born find their last goal in death.

Similarly his 'Conversations between Satan and Gabriel (in *Bāl-i-Gibril*) that presents a new Satan on the model of Goethe's Mephistopheles'<sup>39</sup> as well as on certain Sufi concepts, or his justly famous poem 'Lenin Khuda Ke huzur mein' (Lenin in the Divine Presence) echoes the anxiety and optimism of his time. Iqbal shared the admiration of Hasarat Mohani for Lenin, admired Marx but rejected, what he called, 'godless' communism. The universality of Iqbal's poems is never in doubt. It has power and beauty, thought and intensity and yet what often acts as the stumbling block between him and the non-Muslim reader is his final identification with Muslim concerns alone. The poet who emerged as the poet of 'Quami Tarana' (*Sāre jahān se acchā Hindustān hamarā*) turned into the poet of 'Tarana-i-Milli', a poet of a new sensibility which denied the plurality of India so eloquently celebrated by the Indian poets and scholars.

Rastogi criticizes Iqbal: 'definitely a great poet in Islamic tradition, but . . . his political role consisted in dancing to the tune of the illusions born of a frustrated career and fragmented emotions and sentiments.'<sup>40</sup> We do not have the scope, not the space to go into the details of Iqbal's politics,<sup>41</sup> but it is important to note that his politics was not necessarily endorsed by all the Muslims. Maulana Zafar Ali Khan, one of the Khilafat leaders, wrote about him with irony soon after his acceptance of the knighthood:

Pahle to 'Sir-i-millat-i beda ke the woh taj  
Ab awr Suno taj ke 'Sir' ho gai e Iqbal  
Formerly he was the crown of the Muslim people  
Hark, another news! Iqbal has become a knight of the (British) Crown.

What is significant is the contemporary politics towards a cultural synthesis, and the nationalist construction of India and Iqbal's challenge to that



view of Indian history. Hafeez Malik argues that Iqbal believed that Moslems, because of their minority position did not have an even chance to survive in India.<sup>42</sup> This realization became the motif force for the formulation of his doctrine *khudi* (ego) on which rests his philosophic system. Iqbal rejects Akbar's *Din-Ilahi* and admires Aurangzeb, 'an Abraham in India's idol house.'<sup>43</sup> Malik points out that *Khudi* or Self affirmation became his frame of reference for the analysis of Indian history. Political forces or persons who strengthened collective Muslim *Khudi* became heroes for him because they strengthened the Muslim's ability to survive in their 'ecological struggle'. Hence he rejects Akbar and appreciates Aurangzeb. It is interesting to remember that Iqbal along with Lala Ram Parshad wrote *Tarikh-i-Hind*, a text book for school children, in 1913.<sup>44</sup> Although Aurangzeb was extolled for his simplicity virtuous character, courage in war and efficiency in administration the authors mentioned his 'narrow vision, mistreatment of Rajputs and Sikhs and his suspicious nature.'<sup>45</sup> Moral degeneration, which has been identified as the main reason for the fall of the Mughal Empire, is in conformity with Iqbal's view of *nafi-i-khudi* which pushes an individual or a nation to the abyss of degradation.

Iqbal also rejects Nehru's 'atheistic socialism.' Iqbal thinks: 'It is clear to my mind that if Hinduism accepts social democracy it must necessarily cease to be Hinduism. . . . For Islam the acceptance of social democracy in some suitable form and consistent with the legal principles of Islam is not a revolution but a return to the original purity of Islam.'<sup>46</sup>

Gordon-Poloskayaya noted a dialectical contradiction in Iqbal, 'patriotic anti-colonist feeling and utopain striving toward social equality on the one hand and conservatism and adherence to a religious world view on the other.'<sup>47</sup> Riffat Hassan tries to explain Iqbal's drift from nationalism as his reaction against the 'ravages of fierce nationalism' in West. Iqbal noticed, Hassan argues, that it was a 'subtle form of idolating, a deification of a material object.' Tagore in his *Nationalism* (1917)—a work containing three lectures on Nationalism—used the same metaphor of idolatry and condemned nationalism in the West and in Japan and also in India in severe terms. Tagore rejects nationalism because it is narrowness, and it breeds bigotry. 'Neither the colourless vagueness of cosmopolitanization nor the fierce self-idolatry of nation-worship is the goal of human history.' Tagore believes that 'India has been trying to accomplish her task through social regulation of differences on the one hand, and the spiritual recognition of unity, on the other.'<sup>48</sup> He rejects the 'idolatry of nation' and urges his countrymen to fight against that education 'which teaches them that a country is greater than the ideals of humanity.'<sup>49</sup> Iqbal's rejection of nationalism, however, did not necessarily make him a co-traveller of Tagore towards internationalism. Iqbal wrote,



It is not the unity of language or country or the identity of economic interest that constitutes the basic principles of our nationality. It is because we all believe in a certain view of the universe and participate in the same historical tradition, that we are members of the Society founded by the prophet of Islam.<sup>50</sup>

Iqbal rejects the concept of Indian nationality: 'the vision of a common nationhood for India has a poetic appeal but looking to the present conditions and the unconscious trends of the two communities, appears incapable of fulfilment.'<sup>51</sup> In a letter to Nehru he wrote, 'In country with a Muslim majority, nationalism and Islam are practically identical, but in countries where Muslims are in minority, their demand for self-determination as cultural unification is completely justified.'<sup>52</sup> The proposal of Pakistan that Iqbal made in 1930 was a logical outcome of this view. For him, then, Hindu Mahasabha was a more important political organization than the Indian National Congress. He wrote (21 June 1937) to Jinnah,

Hindu Mahasabha whom I regard as the real representative of the masses of the Hindus has declared more than once that a united Hindu-Muslim nation is impossible in India. In these circumstances, it is obvious that the only way to a peaceful India is a redistribution of the country on the lines of racial, religious and linguistic affinities.'<sup>53</sup>

The country was finally divided into two parts ten years later. Whether it is a triumph or a tragedy will be told by the future historian.



## CHAPTER 13

# Triumph and Tragedy

Long years ago we made a tryst with destiny, and now the time comes when we shall redeem our pledge, not wholly, or in full measure, but very substantially. At the stroke of the midnight hour, when the world sleeps, India will wake to life and freedom.

Nehru in the Constituent Assembly, 14 August 1947

### I INDIA DIVIDED

Although the proposal for Pakistan was placed before the country in the 1930s and pressure for the bifurcation of India mounted up in the 1940s, the very reality of the division of the country in 1947 came as a rude shock. It kept the Indian writers completely bewildered. The idea of a homogeneous India with its multi-lingual, multi-religious population, an India as a geographical space stabilised through centuries, was considered by the poets and artists as something permanent. A bifurcated India was unthinkable. In 1946 Seth Govind Das wrote a Hindi play highlighting the absurdity of the idea of a truncated India. Although divided into two, the play visualized that all separatist tendencies were eventually stemmed and India was reunited. The partition of the country, however, was a political action overriding pious thoughts and prayers of the common man.

A new corpus of literature grew out of the immediate experience of the partition in several Indian languages but mostly in the languages and in the language-areas directly affected by it. Thematically these writings are culmination of the communal discourse in the colonial period but so conspicuous are they by the immediacy of the response to the massacre and suffering and degradation of all human values that they deserve special attention and it is better to treat them as a separate category. Among these works well known is Khushwant Singh's novel *Train to Pakistan* (1956) written in English and published nearly a decade after the holocaust that followed the partition of the country. A lesser known novel *Āg de Khed* (1949) written in Punjabi by the reputed novelist Nanak Singh was published soon after the partition when wounds of the monstrocities were still raw. Despite wide differences in their educational background and socio-political attitudes, both the novelists being natives of Punjab and belonging to the community of the Sikhs, have a commonality of experi-



ence. Their modes of representation of the human tragedy, however, are totally different from one another.

The two major aspects of the partition of the country that concerned the people, are the brutalities perpetrated by both religious communities against one another and the agony and suffering of leaving one's home and familiar surroundings for ever. In the Western border of the country there was almost a total exchange of population. The entire Hindu and Sikh population fled from West Pakistan. While crossing the border many of them became victims of hooligans, many were killed, raped and maimed, many were left to die on the road. On the eastern side the evacuation was slow and continuous, almost unending. The border land turned into a vast territory of destitutes, the metropolitan Calcutta suddenly became a vast slum, for decades the railway platforms, spaces under flyovers, parks and pavements became the home of human beings who lived and died like fear-stricken beasts. The memories of horror, looting and arsons, murders and rapes haunted the people intensifying their sense of shock and insecurity. Millions were uprooted and migrated across the new frontiers to face hard lives. Before the people could realize the political implications of the partition they were blinded by the unprecedented atrocities and cruelties of man against man. People blamed the British for its policy of divide and rule; they blamed the national leaders for their lust of power, and they also condemned their own fate. Whatever may be the reasons or motivations and justifications for accepting the partition of the country by the national leaders we need not go into them. For millions of people the Independence of the country brought terrible suffering and humiliation, fear of loss of human dignity and a morbid sense of isolation of being uprooted. It was the darkest hour in Indian history.

The history of this period is well documented;<sup>1</sup> it is unnecessary to retell the accounts of bestiality. The writers, many of them were the witnesses of the great catastrophe, have represented the history of this period in its gory details. The worth of their works cannot be determined by their documentations alone but by the representation of the men and women, participating in a tragic moment in Indian history.

## II THE NARRATIVES OF VIOLENCE: PUNJAB

When a daughter of the fabled Punjab wept  
he gave tongue to her silent grief  
Today a million daughters weep  
but where is Waris Shah  
to give voice to their woes?<sup>2</sup>

—Amrita Pritam

*Khūn de Sohile* (Peans of Blood, 1948) and *Āg de Khed* (The Play of Fire, 1949) are the twin novels dealing with the people caught in the net of



communal politics.<sup>3</sup> The former takes the village Chakri in the district Attock as its locale, the latter with the communal frenzy in Amritsar. *Khūn de Sohile* starts with a quiet and peaceful rhythm of rural life representing Hindus and Muslims living in perfect understanding. The village Chief Bhaneshah, a man respected by all, gives shelter to the family of his deceased friend Rahim Bakhsh, a Muslim. Nasim and Aziz, the daughter and the son of Rahim Bakhsh grew up in his family and no one thought anything unusual about that. The harmony of village life was suddenly disturbed by a Munshi and his associates who started making fanatical speeches fanning passions of the Muslims against the Hindus. The communalization of politics slowly infiltrates villages far away from the centre of power struggle. None can escape from the fire that started spreading from one corner of the country to the other. Some of the Muslim youngmen ask Bhaneshah not to keep Nasim and her mother in his house any longer as that is offensive to the Muslim community. They also want that Nasim should be married to a Moslem, who happens to be a lunatic. By that time Bhaneshah makes a deed of his house in the name of Nasim and her mother. Aziz, Nasim's brother, who works in the police, brings news about the communal riots raging in the cities and advises Bhaneshah to move to another place. Before he decides to look for a safe place the riot breaks out in the village. Chaudhuri Fazal Karim, one of the leading figures in the village, tries to protect all the Hindus. The refugees from neighbouring villages ravaged by the rioters, take shelter in the village gurdwara. The rioters raid the village of Chakri, they kill all men hiding in the gurdwara, take away the women and attack the house of the Chaudhuri. The story develops through series of incidents involving Nasim and Bhaneshah emphasizing their emotional dependence upon one another. During the tortuous journey from their village towards an unknown destination, the old man and the young woman see their dear ones killed. They cover their deadbodies with leaves and proceed towards the truncated India.

The movement from the village to the city, the breakdown of the human relation and the sudden assertion of bestiality in man are the three main components of the narrative. But the innate goodness of man, the basic humanity and emotional relationship overriding the fanatic demands of religious groups are present in ample measure. The fine description of Lohri, a village festival celebrated by all, irrespective of their religious faiths is extremely significant, as significant is the behaviour of Chaudhuri Fazal Karim who sacrifices his own security and comfort for his Hindu friends and neighbours without any heroism but out of a deep bond of love. This friendship between Chaudhuri and Bhaneshah and the commitment of the Moslem 'daughter' to her adopted Hindu 'father' are the paradigms of human relationship so natural and typical of rural India.

*Āg de Khed*, the sequel of the rural narrative, records the struggle of



Bhaneshah and Nasim in Amritsar then in the grip of a communal frenzy. News of horror, murder and arson and rape and torture in Pakistan are spreading like wild fire in Amritsar: the Hindus and the Sikhs fret and fume in anger which suddenly bursts out into a fury of revenge. The novel opens with a discussion among the members of the 'unity council' as if to indicate the futility of all arguments and the beginning of the end of sanity. A Sikh drummer is killed and the communal clashes begin. Thousands of refugees infiltrate Amritsar intensifying the charged atmosphere. Bhaneshah and Nasim under a Hindu name, Krishna, find shelter in a Hindu house. The story proceeds through suspense and death but does not abandon hope or idealism. The quality of the narrative—melodramatic and action packed—is not very high but it is a significant work considering the narrator's proximity to the historical incidents. Nanak Singh wrote in his autobiography, *Meri Duniya* '... whatever I heard or saw in 1947 that pushed me to the door of death. I seldom went to the bazars of Amritsar in those days as I could not bear the sight of the deadbodies of Hindus, Muslims and Sikhs. Still I had to witness several gruesome spectacles. I saw houses being set on fire. . . . But I was helpless—I could not rescue anyone except escorting some Muslim women and children into the Muslim trucks in Chowk pragdas.'<sup>4</sup> The novels of Nanak Singh are not products of imagination: they are historical documents without any pretension of objectivity.

*Train to Pakistan*, written after a decade, used the same ingredients of history: its time 1947 soon after the partition; its locale a village 'Mano Majra', which was the title of the narrative when it was first published. Mano Majra, is a place where Sikhs and Muslims lived for centuries in amity and friendship. It was the only village to remain free from communal tensions during the period when riots have engulfed the whole of Punjab. It is a well constructed narrative without any trace of sentimentalism: its texture is rich with significant indicators of the emotional foundations of the rural life. The gentle irony that enlivens the story, otherwise simple and straightforward, can be perceived even in a short passage as follows:

There is one object that all Mano Majrans—even Lala Ram Lal—venerate. There is a three-foot slab of sandstone that stands upright under a Kecker tree beside the pond. It is the local deity, the *deo* to which all the villagers—Hindu Sikh, Muslim or pseudo-Christian—repair secretly whenever they are in special need of blessing.

The story starts with the murder of Lala Ram Lal, the village money lender, by a gang of dacoit who on their way back threw bangles over the wall into the Jugga's house. Jugga, an ex-convict, was busy in the fields with Nooran, making love to her. And the deputy commissioner of the district Hukum Chand, who is camping in the village, is drunk in the company of the prostitute Haseena. Murder, secret love, physical lust—all narrated with such geniality as if they are the most natural components of an



otherwise monotonous village life. The story takes a vicious turn with the news of gruesome incidents across the border and with the arrival of the train—load of dead Hindus and Sikhs from Pakistan. Waves of refugees begin to surge upon the tiny village and with it the primitive lust for revenge. A young Sikh urges Hindus and Sikhs to avenge the death of their co-religionists invoking the retaliatory philosophy of blood for blood. There is, however, the voice of sanity coming from Iqbal Singh, a Communist. The Muslims do not want to leave the place: 'What have we to do with Pakistani? We were born here. So were our ancestors.' The village headman reciprocates the sentiment and pledges support to protect them: 'if any one speaks rudely to your, your wives or your children, it will be us first and our wives and children, before a single hair of your heads is touched.' But eventually he also pleads helplessness: 'We are so few and the strangers coming from Pakistan coming in thousands.' Finally the Muslims are evacuated to a refugee camp and arrangements made to send them to Pakistan by train. The revenge plan of the Hindus to blow up the train is aborted by the notorious gangster Jugga, whose beloved Nooran, daughter of a Muslim weaver, who also on aboard the train. Love triumphs over hatred: it is the love of an individual for another individual that saves the train. 'The train went over him, and went to Pakistan.'

The narratorial voice, and the village hold the politicians responsible for bringing death and destruction to a peaceful village. It is the story of barbarity overpowering men at a time when a new India is expected to be born. Mano Majra, too, had its tryst with destiny. It is with powerful irony the narrator puts the following remarks in the mouth of Hukum Chand, a depraved rake:

What were the people in Delhi doing? Making fine speeches in the assembly! Loud speakers magnifying their egos; lovely-looking foreign women in the visitors galleries in breathless admiration. 'He is a great man, this Mr Nehru of yours. . . . Wasn't that wonderful thing to say? Long ago we made a tryst with destiny and now the time comes when we shall redeem our pledge, not wholly or in full measure but very substantially.' Yes, Mr. Prime Minister, you made your tryst, so did many others—on the 15th August, Independence Day.

Srinivasa Iyengar wrote about this work, 'it could not have been an easy novel to write. The events so recent, so terrible in their utter savagery and meaninglessness, must have defied assimilation in terms of art.'<sup>5</sup> This applies equally to all that has been written on this theme. The narrators were so near and so much involved with the incidents. They were the 'eye witnesses', the sufferers, the participants in the tragedy of partition. It was not easy for them to write. And yet many of them succeeded so admirably.

The general tone of all writings on partition and themes associated with it—communal relations, politics of communalism etc.—is generally idealistic. S.R. Bivalkar's Marathi novel *Sunītā* (1947) is constructed on



the life in Noakhali, one of the worst affected districts in Bengal during the communal riots in 1946. The narrative clearly exploits the charms of rural Bengal as a contrasting background to the gruesome incidents. Rameshwar Shukla, Anchal in his Hindi novel *Nayī Imārat* (1947) pleads for Hindu-Moslem Unity and G.N. Dandekar's Marathi novel *Bindūce Kathā* (1947) takes the life of the refugees from West Pakistan as its subject. Dandekar wrote another novel two years later entitled *Tuḍvalele Gharakul* (1949) on communal riots. S.N. Pendse's *Elgar* (1947) narrates how the cordial relations between Hindus and Muslims got perverted due to political machinations. Gobind Malhi (1921), portrays the life in a refugee camp in his Sindhi Novel *Ānsu* (1952). Qurrat-ul-Ain Haider's Urdu novel *Mere bhi Sanam Khane* (1948) brings out the repercussion of the partition of the country on the declining feudal culture, while Lal Chand Bismil's Hindi play *Āhuti* (1950) through its allegorical names Janaki and Ram, the heroine and the hero respectively, highlights the plight of woman (Janaki though engaged to Ram commits suicide when she is rejected as 'impure' as she was abducted by the hooligans). Vinod Rastogi's Hindi play *Āzadi ke Bād* (1953) focuses on the problems of the refugees and the extent of exploitation that they were subjected to. The general thematic outline of these narrative is more or less identical and their modes of narration follow similar pattern.

### III THE AGONY OF SINDH

The literature produced in the areas directly affected by the partition, however, has certain additional features, most important being a nostalgia for the lost home. About the Sindhi situation H.T. Sadarangini writes:

The partition was a severe blow to the hopes and aspirations of the Hindu Sindhis. Instead of gaining freedom, they lost all that they had, and after crossing the carved borders, were scattered over different parts of the country. Although Sindhis were the worst sufferers of partition, their age-old tradition of Sufistic thought and behaviour, which had moulded their life in Sindh, kept them from fanning communal feeling. Thus, while the reflection of events attendant on their uprooted—discontent, frustration, despair etc. is fairly abundant in Sindhi poetry produced at that time (and touches the depths of one's heart) overtones of bitterness and hatred are almost absent. The period is characterized by a sense of nostalgia from the homeland (Sind and *Sindhīyat*) and by the ordeal of everyday life in uncongenial surroundings.<sup>6</sup>

The Hindu-Muslim relation that began to be tensed since the 1940s was problematized by the Sindhi writers of that period. Assanand Mamtora (b. 1930) for example wrote a novel *Sāir* (1941) which was considered to be a major literary event of that time. It is a story about a Hindu poet from Sindh visiting Kashmir and falling in love with a Muslim girl there. Critics suggest that it was 'the Sufi culture of Sind that influenced the selection



of a Hindu hero and a Muslim heroine.<sup>7</sup> One can also read in it the narrator's anxiety for deteriorating relationship between the two communities and the assertion of a hope for a new understanding. Guli Kripalani's *Ithad* (1941, *Unity*) also tells a story of a Hindu girl marrying a Muslim boy. That the orthodox circle did not welcome the book and the ideology emerging from it, is a strong indication of the growing distrust among the two communities.

After the partition and with the beginning of the problems of rehabilitation of the homeless Sindhis began a new literature portraying the memories of the land left behind. Gobind Malhi's *Āsu* (1952, *Tears*) and *Man Jo Milū* (1953, *Beloved to My Heart*) are stories of the refugees in the resettlement camp. Undoubtedly the partition of the country hurt the Sindhi life most and the sense of loss haunted the Sindhi memory throughout their struggle for survival in India. This has been expressed through one character in the story 'Near the soil' by Motilal Jotwani.

Vasantni thought: Bengalis have got half of Bengal, one half is in India. Punjabis too have got half-Punjab. What have the Sindhis got? Our whole Sindh is left there in Pakistan.

This agony of separation finds poignant expression in Sindhi poetry. Krishna Rahi writes with pungent irony.

Those born here will also be called Sindhis.  
Being Sindhis, they would be yearning to see Sind,  
when they go there like strangers to see their homeland,  
people will say Sindhis have come to see Sind.<sup>8</sup>

Lekhraj Aziz (1897-1971) voices the pangs of separation in the traditional metaphors of nightingale and the garden.

The nightingale forgets not the songs  
From the garden of the homeland, does not  
wipe out from memory the flower left far behind  
and the nests now in ruins. . . .

The companions have departed, the candle extinguished;  
the mother lost their wings.  
Yet the ancient lays of joy and pain,  
live, unwiped, in imagination.<sup>9</sup>

#### IV THE TRAUMA OF BENGAL

The partition of Bengal of 1947 is the greatest event in the history of the Bengali-speaking people affecting all spheres of its life, economic, social, religious, political and linguistic. Unlike the first partition in 1905 which inspired the growth of a small but lovely corpus of patriotic songs, the second partition changed the perspective of Bengali literature completely.



It is not enough to identify a few poems or novels or short stories representing the trauma of riot-stricken villages and cities, the physical suffering and tormentation, their silent tears and piercing cries. Writings of that kind were produced in abundance, distinguished by a rawness of experience. But the experience of the partition permeated deep into the creative process, surfacing from time to time, giving the literature of the late 1940s and the 1950s a new psychological dimension. Jibanananda Das in a voice, bewildered and exasperated, speaks with a feeling of sin.

I have killed a man—it is his blood  
all over my body; on the road of the world  
I am the brother of this killed man,  
He knew me, I am his younger brother, yet  
he murdered me, his heart hard and cold,  
And I too have killed the confused elder  
and now I sleep beside the flowing stream of blood.

The bestiality that erupted during the communal hostilities has not been documented very vividly in Bengali literature. In fact, there is a tendency to undermine it. Much of the writings of partition is expressly sentimental. There was no Bengali Euripides to crystalize the prolonged strains of grief in a modern *Troïades*.

The partition and the problems of rehabilitation, so large and penetrating that all writers, without any exception, irrespective of their political ideologies and literary commitments addressed the political and the emotional issues associated with them. Manoranjan Hazra, not so well known a writer, wrote a short novel *Mahānagare Dābānal* (Wild Fire in the Metropolis) in 1946 describing the incidents of the riot on 16 August 1946 in response to the Muslim League's call for Direct Action. More graphic and minute records of the madness that gripped the city of Calcutta during those days are to be found in Nabendu Ghosh's novel *Phiārs len* (1947, Fierce Lane). Bengali writers were yet to know what was stored in the future, what humiliation and what inhumanity. Manik Bandyopadhyay's novel *Svādhinatār Svād* (1951, The Taste of Freedom) narrates in a cold and detached mode the transition of a middle-class family beginning from the suspenseful days of the Japanese air-raid, followed by the dreadful famine of 1943 and the intense political activities that culminated in the communal riots bringing sudden death, anxious waiting and confused suspicions slowly grinding all sensibilities. In 1947 IPTA performed two plays: K.A. Abbas' *Mai Kaun Hū* in Urdu and Rittwik Ghatak's Bengali play *Dalil* (The Deed). Abbas' play is about a wounded man looking for food in the camps set up for the riot-affected. The Hindu camp will give food to the Hindus alone, and the Muslim camp to the Muslims. But the man who has lost his memory is refused by both. The memory returns to him at last, he knows his religious identity but he refuses to reveal it. Ghatak's



play is about the refugees from East Bengal moving in a procession to meet Nehru but face police firing instead. These two plays anticipate the two major trends of the partition literature; one, the issue of religion and humanity, the other of the political protest. The anger of the people was directed against the politics of profit. Annada Shankar Ray, in an immensely quotable *Chadā* (the traditional Bengali nursery rhyme) voiced the choked and futile anger of the people.

You scold the little lass  
When she drops the glass  
But what about you,  
    adult brats  
When you shatter India  
    into little parts.

The politics of profit is problematized with great incisiveness in a short story entitled 'Gaṇanāyak' (The Leader of the People, 1948) written by Satinath Bhaduri. The diplomacy of the British, the surrender of political leaders to the greed for office, the transformation of the landlords and traders into the new leaders of men—'gaṇanāyak'—all are capsulated in the narrative. The partition does not change the life of the wily politicians and the businessmen for whom communalism is yet another instrument of exploitation and profit. The story brings out beautifully the innocence of the common man and the illusions of hope that partition raised to different communities. One passage is quoted here only to demonstrate the comicality of the behaviour of people who fail to appreciate the magnitude of the tragedy. The time is just before the official declaration of Radcliff's verdict when people in the border areas waiting eagerly to know their fate: to which country, India or Pakistan, is allotted their village.

Achimuddi asked, 'Hoozur, what's about Mirpur?'

'Mirpur of which district?'

Achimuddi replied in choked voice, 'Its under the Harishchandrapur police post. Sir.'

Saoji informed, 'Mirpur is in the district of Malda.'

'Ah, Malda. It has gone to Pakistan'—came the reply.

Achimuddi was so overwhelmed by the evidence of the infinite grace of Allah that he couldn't speak any more. The priest of Rajkashi, who had many clients in the area enquired, 'And what about Bajargan? That's under Titlia police station in the Jalpaiguri district.'

'Jalpaiguri! you need not worry about Jalpaiguri. By the grace of Ram, that district remains in Hindustan.'

'It has to be—how can it be otherwise, We are here for several generations. How can it go to Pakistan. . . . The governor general is a very sensible person. Narayan, Narayan.' The priest spoke with emotion and gave a fiery look to Achimuddi sitting in the corner.

These are the common men, Achimuddi and the priest of Rajkashi,



victims of the politics of partition, ignorant of their fate controlled by the traders, businessmen, and politicians. Aziz Ahmad's *Aisi Bulandi Aisi Pasti* (1948)<sup>10</sup> presents the leaders unperturbed by the event that was going to uproot millions of people from their home.

'What's happened?' Diwan Bahadur asked one of the fools who had been listening the radio in the lounge.

'Partition. A truncated Pakistan'

'Bengal and Punjab have been partitioned too', Some one said.

'Well, that's all right,' commented the Diwan Bahadur unemotionally.

The game (Diwan Bahadur and Araish Jang were playing bridge in the lounge of the Savoy Hotel in Mussoorie) continued. No matter where Lahore went, no matter how many partitions took place, the Diwan Bahadur and Araish Jang knew that the administration would still be in their hands.

#### V MEMORY AND INSANITY

The most pervading emotion in the writing on partition is nostalgia, the memories of home and the acute agony of losing it for ever. The Bengali word *udbāstu* (uprooted from home) remained imprisoned in the pages of dictionary till 1947. Suddenly it became a part of the daily experience. Similarly the English word 'refugee', which became a part of the Bengali vocabulary acquired new significations. These two words—'udbāstu' and 'refugee' contain the whole history of Bengali suffering and humiliation, agonies of insecurity and horrors of leaving the ancestral home—in a capsulated form. The play *Natun Ihudi* (1950, The New Jews) by Salil Sen created a new metaphor of Bengali cultural life. Almost suddenly, and yet so inevitably, Bengali narratives and poetry found a new interest in the landscape—the rivers and the fields, the trees and the roads, the huts and the houses. Unlike the locations in the 'regional' novels this was not an exploration into the unknown, but an exploration into a space, known and familiar, that recedes from one's immediate existence and tends to merge into the time-past. The 'East Bengal' ceases to be a tangible geographical space any more for hundreds and thousands of people and it became a part of the past—a space in memory. The contemporary Bengali poetry shows very clearly a coexistence of two different locations, the geographical and the psychological.

I like to refer to one very interesting material, a story written by a school boy (probably 14 or 15 years old). preserved in a handwritten magazine, a common phenomenon in the Bengali literary life in the 1950s. The story entitled *Smṛti* (Memories) written in 1950 is narrated through the sixty-year old Nistarini, an illiterate village woman, leaving her home for good, in search of an unknown life in Calcutta, India. This story is immensely valuable, not only because it is a contemporary record of events but also because of its representative character of the articulation of a



social trauma involving memory. It is memory that prolongs suffering and it is memory again that keeps hope alive. The narrative begins with Nistarini, an old widow, Gokul, a youngman, and two children—symbolic representations of three generations—boarding the steamer along with a brass idol of Gopal, which Nistarini inherited from her father's house. Nistarini keeps looking towards the vanishing village on the bank—the backyard of the house, the cowshed, the *kalā cuyā* mango tree, the leaning iron trident on the crest of a dilapidated temple—as the steamer gathers speed. Gokul, an innocent villager, is still in a confusion! 'Poor Gokul could not realize that such things could indeed happen, as they did, with Radcliffe's marking of a red line on the map. He thought the Hindus and the Muslims would continue to live like brothers, as they had been living in the past—in the village. The dividing line would remain only on the map, it would not divide the Hindus and the Muslims.' Nistarini, too, is baffled by the impact of the partition that has uprooted her from the village, on the bank of Padma, the river that swallows hundreds of huts and villages every year. Now the village still remains where it was but so far as Nistarini is concerned it gets slowly merged into the waves of time (*Kāla*). Nistarini remembers the small and trivial things, the household items, the trees and the people with whom she lived. The tired woman falls into sleep and dreams of the village—the temple, the idol—the annual rituals, *dol*, *rās*, *jhulon*; the plants, *keyā* and *tulsi*; the deserted *dhēki* (the husking instrument), the spade made by Nite, the village blacksmith; the garden and the vegetables—gourd, pumpkin and *jhinge* hanging from a bamboo structure; the broken wooden box, and the still-intact straw mat; the date tree, and Mahmud Ali who used to prune it and put a pitcher around it to collect the drops of syrup oozing from it—they all flash upon her mind. They are all left behind. The steamer takes her to a new destination. Without the slightest trace of hatred or anger for the Muslims, the protagonist accepts her fate and resigns to the inscrutable will of God.<sup>11</sup> The title of the story *Smṛti* (Memories) is extremely significant; large number of partition stories revolve round memory and loss of it.

Despite the anger and madness that engulfed the people in the sub-continent writers recorded their unfailing faith and conviction in love and affection. Two symbols—the child and the madman—have recurred in the partition-writings confirming the hope in man and protesting the political manipulations dividing the country. If Narendranath Mitra's Bengali story *Pālaṅka* (The Bed) is an example of the former, Saadat Hasan Manto's 'Toba Tek Singh' is of the latter. The Urdu story<sup>12</sup> begins in the manner of a historical narrative in a mock-serious reporting tone:

A couple of years after the partition it struck the Governments of Pakistan and Hindustan that even as they had exchanged ordinary prisoners, so they should have an exchange of madmen as well. That it so say, the Muslim madman who were lodged in the mad houses of Hindustan should be delivered to Pakistan, and the



Hindu and Sikh madmen in the madhouses of Pakistan should be handed over to Hindustan.

The narrator has given a quick and vivid description of several madmen, allegorizing the people of the subcontinent with sarcasm and hilarity subdued under the veneer of seriousness. One madman refuses to live either in Hindustan or in Pakistan, but on a tree. One radio Engineer 'took off all his clothes handed them over to the guards and began walking stark naked all over the garden.' One announced that 'he was indeed Mohammad Ali Jinnah' and another madman 'promptly turned into Master Tara Singh. There was one madman, Bishan Singh, in the madhouse for some fifteen years. His real name was forgotten as every body called him Toba Tek Singh. This man had some landed property in a place called Toba Tek Singh, which is indeed the name of a small town 150 kilometres South-West of Lahore. When he began to show signs of insanity his family sent him to the madhouse. They visited him regularly. Toba Tek Singh remained in the madhouse without much change. The story is about this man. Arrangements were made to send him to Hindustan, he being a Sikh. But he refuses to go anywhere else except his native place Toba Tek Singh.

Where is Toba Tek Singh? In Pakistan or in Hindustan? An official laughed and said, 'In Pakistan'. Bishan Singh at once sprang up and ran back to where all his old friends were. The Pakistan policemen caught hold of him and tried to lead him off but he refused to go with them. 'Where is Toba Tek Singh?' he asked, and began to shout at the top of his voice. . . .

They tried their best to coax and cajole him. 'Look, Toba Tek Singh has now gone to Hindustan—and even if it hasn't yet we shall arrange very soon to send it there.' But he was unmoved. Why tried to take him across forcibly he went and stood on his swollen legs at a spot in a middle with an air that suggested that no one could now remove him from there. As he seemed a harmless enough fellow they did not use force and he was allowed to stand there while the rest of the proceedings went on.

Just before dawn a cry that rent the air came out of the still standing Bishan Singh. Several officers came running up and found that the man who had stood on his legs for all of fifteen years was now lying on his face. Over here behind the barbed wire fence lay Hindustan and over there behind the barbed wire fence lay Pakistan. In the middle on a strip of no man's land lay Toba Tek Singh.

#### VI VIOLENCE AND SENSE OF SIN

The other significant theme that appeared in the post-partition literature is violence and its ramifications. Every society tries to legitimize certain types of violence on various grounds, ranging from the basic biological necessities to symbolic-religious function.<sup>13</sup> Gandhi who used 'non-violence' as the most lethal political weapon challenging the British, ironically became the victim, not of momentary lunacy of an individual but of



an ideology of violence. Indian literature before the assassination of Gandhi had indeed a strong component of violence, mostly, if not entirely of sacrificial in nature. The political violence, whether emanating from revolutionary ideology or from the Gandhian mode of struggle culminates in self-sacrifice or self-destruction. Both Gandhi and Tagore have condemned violence; both of them have noticed in the political violence loss of subjectivity of the victim, although both of them noticed a streak of dedication and sacrifice on the part of votaries of political violence. The arson and abduction, rape and physical cruelties, which followed the partition haunted the memory of the writers and continued to be a strong thematic component in our contemporary literature. For the first time our writers realized how violence sustained by ideology could be challenged by unmotivated violence or violence that totally commodify human-beings. Violence could be a game, a source of pleasure, like sex. And it is not a coincidence that both violence and sex became dominant in our popular literature after 1948. Attempts were made by critics, and other literary intermediaries, to legitimize both violence and sex under the banner of politics, psychology and modernity. One of the most powerful stories of the time. *Khol Do* (Which means 'open it' as well as 'unfasten') by Saadat Hasan Manto, is also the most painful record of dehumanization and particularly of objectification of the woman body.

The story opens with a dispassionate narration: 'The special train for the refugees left Amritsar at two O'clock in the afternoon. It crossed the new international border and reached Mugalpura after eight hours. During this journey of less than thirty miles, there had been repeated attacks on the train, many were killed and many more wounded. During those attacks many passengers fell down from the train and some who fled could not be traced.'

The story is about Sirajuddin and his young daughter Sakina who got lost during the rampage. The father begs the young volunteers to help him find Sakina. They find her in a jungle, treat her well, take her in a jeep and restore confidence in the totally shaken young woman. The old father anxiously waiting for the daughter, prays for the young social workers. One day he finds them and inquires about Sakina. They respond to the fearful words of the old man in chorus 'Don't you worry, old man, We will find her.' Sirajuddin, now more hopeful, prays again for their success. That evening an unconscious body of a woman is brought to the doctor in the refugee camp. Sirajuddin recognize his daughter. The doctor feels the pulse of the woman and pointing towards the window says, 'open it.'

The woman lying on the stretcher moves a little.

Her hands reach the tape of her *salwar* and she opens her thighs.

The old Sirajuddin's face lit up in joy. 'She is alive,' he shouts, 'my daughter is alive.'

The whole body of the doctor gets drenched with sweat.'



The violence ravaging the feminine body has also taken a heavy toll on her conscious, she is still alive to obey a particular command like a robot. The narration of violence of all kinds finds women as the most appropriate person. The narratives of partitions have also predictably foregrounded the suffering of women, but have also chosen 'old' men as the witness of the moral and historical catastrophe.

The madness and temporary lapse of memory are the recurring features in contemporary literature. Mukhtar Siddiquee, a Pakistani Urdu poet wrote 'A whole world has gone insane.' In fact the literature of this period is the most eloquent critique and strongest protest of the two nation theory responsible for the holocaust. Wali Khan reminds us that Jinnah in his speech at the Constituent Assembly of Pakistan on 11 August 1947 said, 'you will find in course of time Hindus would cease to be Hindus and Muslims would cease to be Muslims not in the religious sense, because that is the personal faith of each individual, but in the political sense as citizens of the state.' Wali Khan asks very pertinently.

Having established Pakistan on the basis of the contrary ideology that the Hindus and Muslims were two different nations, the same Jinnah announces with a great sense of responsibility before the members of the Constituent Assembly that Hindus and Muslims are *not two nations* but they are two communities, and in the state polity and policies there should be no discrimination between them.

The question arises that if this was Jinnah's declared ideology what was the need to plunge the sub-continent into bloodshed and riots, and for what purpose many lives lost? Why were lakhs of families ruined, why was communal frenzy and hatred created, and why was permanent animosity between the two communities fanned to an extent that thousands were mercilessly butchered. It will be a long time before people forget these events. Words, in the form of political speeches, will never prove unguents for those wounds.<sup>11</sup>

The extent to which the two nation theory was wrong was demonstrated when East Pakistan declared itself a sovereign state and Bangladesh was born after a blood bath. It is an irony of history that the new nation chose a song as its national anthem written during the first partition of Bengal in 1905 asserting the indivisibility of a people bound by a common culture.

### *Communalism and the Writer's Dilemma*

There is hardly any writer of note in this period who can be taken to task for deliberately fanning hatred against another community. In fact the only writer to be periodically condemned by the Muslim community and chastised by many Hindu intellectuals is the Bengali novelist Bankim Chandra who died in the last century. Since the 1930s one notices that writers with secular credentials have tried to be very cautious. The historical novels continued to preach the values of religious toleration and projected glowing moments of Hindu-Muslim cooperation. If there is a Muslim villain in the play he is counter-balanced by a Hindu villain, often conniving together.



Slowly it became a necessity for the writer to valorize the nobility and humanity of the community to which he did not belong. The communal themes followed certain predictable rhetoric and strategies. Sammaresh Basu's short story 'Ādāb' written against the background of a communal riot is one of the finest example of the delicate handling of this issue. It is a story of two men, one Hindu and one Muslim, united by common poverty, common predicaments in life and common death. Communalism is still an important problem in the sub-continent and yet it is also a very difficult theme to handle. The writers' dilemma is how to avoid the banality of rhetoric and also to avoid the fate of a Salman Rushdie or of a more radical Taslima Nasreen.<sup>15</sup>

### *The Assassination of Gandhi*

The assassination of Mahatma Gandhi on 30 January 1948 by Nathuram Godse is an integral part of the drama of violence that erupted with the partition of the country. It gave a tragic glory to the life of the great leader. The death of Gandhi became the initial stimulus for hundreds of elegies and dirges, in prose and verse. There were hardly any writer in any language who did not react to the murder of Gandhi. The Dogri poem on Gandhi 'Sadhā Bāpū' by Dinu Bhai Pant and the Maithili poem *Amar Bāpū* by Buddhidhari Singh, Ramkar; *Sūt Kī Mālā*, one hundred and eleven poems by Harivans Rai Bacchan in Hindi; *Tarpaṇa Kare Āji*, Oriya poems by Ananta Patnaik; or *Viśva Vibhūti Svargaroha* in Sanskrit by N. Vijaya Muni published immediately after the assassination are the examples of the kind of emotional outburst that became the general feature in the most of the languages. Sumitranandan Pant's *Yugapath* (1948) that contains poems on Gandhi as well as on other great Indians, however, is a part of his poetic search for an ideology and not just a response to a tragic episode. Uday Shankar Bhatt wrote a Hindi play *Eklā Calo re* (Walk alone) based on Gandhi's life in Noakhali. It presents Gandhi as a figure of compassion and commitment, true and steadfast. P. Kesav Dev's Malayalam novel *Bhrāntālayam* (1949, The Lunatic assylum) is a story with allegorical dimension, where Gandhi appears with a tragic grandeur. This is a narrative of a Muslim family that brought up Tatta, a Hindu girl, whose mother died soon after her birth. After the partition of the country the family constantly moves from place to place—from Kerala to Bombay, and then to Delhi, in search of security. Everywhere they go they are dogged by communal hatred. Everywhere in the novel, Gandhi is referred as a living force generating debate and anger. In the concluding section, which describes a riot with all its horror, the narrator recreates the assassination of Gandhi. Amidst the shouts of frenzy, Tatta hears a strange voice that says 'Don't kill one another. You are children of God' (*Kelkku, Kelkku, Irulilninnu iniyum vilicuparayunnathu kelkku*). She has an ecstatic feeling as she listens to the voice that says: *Bhīrukkal Kollunnu, dhīranmar snehikkumau* (Towards



kill, valiants love). Next day when Tatta stands amidst deadbodies littered in the streets she hears the voice again, a voice that sounds like the church bell on a Good Friday morning, as well as like the deep sighs floating in the morning breeze. She suddenly locates on the hill-top in the horizon stands a figure of a half-naked man—*arddha nagnan āya oru manuṣyan*—His hands are raised. He speaks a language, unknown and yet so clear—‘My countrymen and neighbours, don’t kill each other.’ Tatta is possessed by an uncontrollable emotion. She starts walking as if in a trance and reached there and the half-naked man falls into her arms. She, calls her ‘Mohan’ and kisses his blood-oozing chest.

The theme of assassination of Gandhi, the way it was represented in Indian literatures exhorted a sense of guilt of patricide. Many of the tragic representations of the old patriarchs, their idealism and their ineffectual battle against the changing values are indirectly inspired by the Gandhian archetype at the subconscious. The Gandhian hero of the earlier years was essentially a leader among man, an individual negotiating with the crowd, a representative of the people; exuding hope and confidence. The Gandhian hero to the post-assassination period, still brave and undaunted but is a lonely old man, glorious only in his tragic struggle. The Gandhi of Dandi march immortalized by Nandalal Basu is now replaced by a lonely figure walking through the dark towards an unborn dawn. Jibanananda Das captures this moment of great transformation.

Look  
how an old man  
travels forward  
from one road to the other  
from the edge of time  
to the heart of Time  
to discover Truth.

#### VII LITERATURE DIVIDED?

The partition of the country did not solve the problem of communal disharmony. It strengthened, if not perpetuated it. It wanted to divide the people and its culture, it also wanted to divide the literary heritage in communal line and eventually to create separate literatures. It is not the place to go into the nature of literature that grew in Pakistan (both East and West) but it may not be totally irrelevant to point out that the new literature in Pakistan wanted, to disown, though temporarily, that part of its heritage which was identified as Hindu, and therefore inimical to the identity of Pakistan. East Pakistan faced this problem more acutely than the West Pakistan which accepted Urdu as the national language without much resistance, even though it was not the mother-tongue of any sizable section of the population there. Despite Urdu being a language of different



communities, the educated Muslims in particular have always considered it as an important component of their cultural identity. Urdu, naturally, received maximum state patronage in Pakistan. Several important writers, including Faiz Ahmad Faiz, who migrated to Pakistan gave a momentum to the growth of a new literature.<sup>16</sup>

In case of Bengali, the forces of Islamization that emerged in 1930s now found East Pakistan a congenial place to flourish. For more than a decade the search for an Islamic component within Bengali literature continued in full vigour often with unstinted support from scholars committed to Islamic ideology. It culminated during the regime of Ayub Khan when Rabindranath Tagore became a red rag for the government and an embarrassment for many Bengali-speaking Pakistanis. The resistance against forces dividing the language and literature in communal lines finally erupted in the 1970s challenging the hegemony of Urdu which was projected as the religiously appropriate language for Pakistan. This is not to deny, however, the emergence of new trends in Bengali in East Pakistan or later in Bangladesh, different from the Indian Bengali. This is perhaps true of Sindhi and Punjabi too, though they had very little encouragement from the state. Literatures in India and Pakistan are still one and the same, appearance of signs of a cultural split notwithstanding. Whether Bengali, Urdu, Sindhi and Punjabi literatures will eventually be as divergent and distant as English literatures in Great Britain and the USA, only future can tell.

The idea of India, the India for which our freedom fighters died, continued to haunt the minds of writers and scholars. I.J.S. Taraporewala in the Second All India Writers Conference in Benaras in 1947 argued against the pernicious two-nation theory quoting Booker T. Washington in his defence. Five digits of the hand are all different and each has its own function to perform but all these are united together in the higher unity of the hand. So also, Taraporewala said, 'Muslims and Hindus, though different are both parts of a greater unit—India.'<sup>17</sup> Aziz Ahmad, a fine scholar and novelist, who later migrated to Pakistan, was also present in the conference. He did not mention anything about the possible effects of partition on Urdu but concluded with a cautious note: 'it remains to be seen what course Urdu literature will take from 1948 onwards in a free—and let us hope more peaceful—India and Pakistan.'<sup>18</sup> Ram Babu Saxena, more optimistic than anyone else, declared that 'Urdu does not belong to an exclusive community. It is a common heritage. It is above all communal passions and party politics.'<sup>19</sup>

#### VIII REGIONALISM

One of the major events of free India affecting its culture and politics is the growth of regionalism. Regional identities have always been dominant features of Indian cultural matrix. Every Indian has multiple identities with



regard to language, religion, caste and education. Indian literature is a manifestation of this complex of identities. Love for the Indian past and the geographical territory stretching beyond one's immediate region is only one component of Indian literature. The other component is *regional*, which at its best is rooted to certain cultural specifics lending literary creations concreteness, and at its worst a false sense of superiority offending the other and eventually demeaning the self. We have mentioned the reactions against Sanskrit dominance and the growth of Dravidian chauvinism. The Dravidian regionalism, or to be more precise, the Tamil regionalism, to give an important example, found its strongest articulation in the poems of Bharatidasan, although he called himself *dāsa* of Bharati, one of the makers of Indian nationalism. Bharatidasan was the literary counterpart of E.V.R. Periyar. Both Dravida Kazhagam and Dravida Munnetra Kazhagam movements used his poems, 'as powerful bullets' against the Sanskrit language and the Vedic culture. Bharatidasan's glorification of the Tamil language and culture was intensified by a continuous repudiation of Sanskritic culture, 'the Aryans' and 'north India', as will be seen in his frequent uses of expressions like *amaidi māykkum vaḍovar* (Northerners who disturbed peaceful life), *vadakkup pavigal* (The northern sinners), *perumpahai Āriyan* (The big Aryan enemies). While advocating the cause of Tamil to be used in the temple he invites the passion of the Tamil lovers by arguing 'what is the compulsion of reciting Sanskrit slokas in the temples, that sound like the unbearable noise coming out of oil crushers?' (Tamizh Iyakkam).<sup>20</sup>

It is true that the anti-north, anti-Brahmanical, anti-Sanskritic attitudes so strongly reflected in the writings of Bharatidasan are products of the history of the Brahmanical domination and particularly of the tyranny of caste system. The nationalist movement, despite the new meaning and significance it gave to the concept of Pan-Indianism, could not contain the aspirations of various sub-groups. The sub-groups, linguistic and social, have been always asserting their identities, and literature remained one of the major instruments of that assertions. The Independence as well as the partition of the country brought those forces in the open. The observations of Ch. Manihar Singh, a distinguished Manipuri scholar, seem quite pertinent: Soon after the Second World War, he writes with reference to Manipur.

the process of synthesis was disrupted and almost with a vengeance a movement counteracting Hinduism and foisting the pre-Hindu local faiths gained momentum. Following this came occasional breaking of Hindu idols and burning of Hindu temples. A simultaneous movement was the strong advocacy of the use of chaste Manipuri and the exclusion of the influence of Sanskrit and other Indian languages, as well as a move for reviving the old script of Manipuris.<sup>21</sup>

The Manipuri example is only the tip of the iceberg. There has been always



a tension between language and regional aspirations but soon after the Independence there was a new anxiety of being subordinated by a language and culture projected as the national. Selig S. Harrison points out<sup>22</sup> that what threatened Congress unity most fundamentally in the first years after Independence was the decision to designate Hindi as the federal language—a decision strongly resented by the non-Hindi Congress leaders of South in particular. The language provisions were pointedly omitted from the Draft Constitution of October 1947, and from all subsequent versions until the very last. B.R. Ambedkar reveals

It may not be a breach of a secret if I revealed to the public what happened in the Congress Party meeting when the Draft Constitution of India was being considered, on the issue of adopting Hindi as the national language. There was no article which proved more controversial than Article 115, which deals with the (Hindi) question. No article produced more opposition. No article, more heat. After a prolonged discussion when the question was put, the vote was 78 against 78. The tie could not be resolved. After a long time when the question was put to the meeting once more the result was 77 against 78 for Hindi. Hindi was to place as national language by one vote.<sup>23</sup>

It is true that technically Hindi is not 'the national language'; other languages included in the eighth schedule of the Constitution are also 'national' languages. But the perception of the non-Hindi speakers towards Hindi as an imposition has become stronger with the passage of time. Maraimalai Adikal wrote a book *Inti Potu Moliya* (1949, *Is Hindi Our Common Language*), which was freely distributed in Tamilnadu against 'imposition of Hindi'. When the Constituent Assembly met on 12 September 1949 to finalize the language question, the non-Hindi spokesmen aired their voices of resentment very strongly. Nehru's keen eyes did not miss the arrogance with which some of the speakers argued the case for Hindi. He said, 'there is very much a tone of authoritarianism, very much a tone of the Hindi speaking area being the centre of things in India, the centre of gravity, and others being just the fringes of India. That is not only an incorrect approach, *but it is a dangerous approach.*'<sup>24</sup>

It is this 'dangerous approach' which created apprehensions amongst the people, the non-Hindi speakers, creating a new dilemma for the Indian writer. Lakshmi Kannan, a young writer who writes both in English and Tamil, points out, obviously from her own experience and anxiety, how the prevailing attitude provokes the 'regionalist' to be 'either subversive in thinking or stoic in his acceptance—which ever his propensity, and both the alternatives are not healthful for society or for literature. Very soon he may withdraw into his 'region' and find it a 'nation' in itself. Alternatively, it may be a better proposition to give him a 'nation' in which he has a place in the sun for his 'region'.'<sup>25</sup>

The love for language, a component of patriotism and Indian nationalism throughout the struggle for freedom acquired a new dimension soon



after the Independence of the country and became a new instrument of power politics. The linguistic patriotism became a threat to the idea of nation constructed by the Indian elite during the last one century or so. The most powerful manifestation of this patriotism is the demand for the reorganization of states on the basis of language.

The demand for a separate Andhra State began long ago and the claims became louder from the time of the reunification of Bengal in 1911 in which year Bihar and Orissa were also separated from the Bengal province. In 1917 the Indian National Congress, after consulting the Telugu delegates of the Madras Provincial Congress Committee resolved to form a separate Congress unit of Andhra and thereby comply with the need for the constitution of a Telugu-speaking province.<sup>26</sup> While the election manifesto of the Congress Party in 1946 argued that states should be formed as far as possible on a linguistic and cultural basis, the Dar Commission in 1948 rejected language as the decisive or even the main factor in any reorganization of states and expressed the fear that otherwise linguistic sub-nationalism might grow at the expense of nationalism.

In 1951 the agitation for a separate Andhra State took the form of fasts and other modes of political agitation stressing the demand. There were debates in the Parliament and the resolution for linguistic states was defeated in the house and an influential minority pressed it with great determination. In 1952 Potti Sirramula fasted for 58 days and died on 16 December. The incident alarmed the Government of India and the decision to establish the State of Andhra was announced. A bill for the formation of the Andhra State was passed on 27 August 1953. After this the need for change in State boundaries was felt more acutely in the rest of the country. There was animated debate on the issue and all major political parties favoured the formation of states on linguistic basis. The report of the States Reorganization Commission (Mr. Justice Fazal was its chairman, and H.N. Kunzuru and K.M. Panikkar its members) was submitted on 30 September 1955 and the States Reorganization Act came into operation in 1956. The Reorganization Commission considered language as one of the factors in the adjustment of State boundaries but did not depend on it solely. They also rejected the theory of one language one state for there can be more than one state speaking the same language. The States Reorganization Commission recommended two bilingual states, Maharashtra and Punjab. The recommendations were accepted by the Government of India with minor modification: the changes were embodied in the States Reorganization Act of 1956.

The reorganization of states on the basis of language undoubtedly fulfilled the aspirations of various linguistic groups. But its impact on the literatures of different regions was marginal except in those areas where it helped changing the hegemonic relationship among languages. With reference to Assamese, the distinguished poet Navakanta Barua writes,



when Sylhet which constituted the largest Bengali-speaking area of British Assam, opted for Pakistan, many linguistic patriots heaved a sigh of relief but 'there had been no literary explosion in Assam immediately after the going away of more than a million speakers of Bengalis, nor was there any sudden fall in the circulation of Bengali books and periodicals in the Assamese speaking districts of Assam.'<sup>27</sup> The anxiety of each linguistic community to assert their individual distinctiveness, however, was vindicated by linguistic states. The demand for the reorganization of Maharashtra and Punjab, that was voiced in the next decade, therefore, was predictable. Whether the reorganization of states had any direct relationship with growth of new trends of literature can be told by the future historian.

#### IX A BRAVE NEW WORLD

The period between the dismemberment of India of 1947 and the beginning of the reorganization of the states within the new geographical boundaries of India will be remembered for two reasons in the history of Indian literature. First, there is a growth of a new literature out of the experience of partition. We have already demonstrated that the major components of this literature are violence and nostalgia. Second, there was also a growth of a new literature from a sense of fulfilment that the Independence brought. Unfortunately that sense of fulfilment was short lived. It became a part of a larger experience of disillusionment as well as hope created by the changed political situation.

In the Second All India Writers Conference in 1947 Vatsyayan wrote with reference to *Tār Saptak* that 'young poets' were 'more seriously aware of poetry as an art form or as *medium of artistic communication* rather than just *self expression*.'<sup>28</sup> Aziz Ahmad found that Urdu literature was becoming 'a mere fetish and convention almost as bad as the century-old convention from which it had recently been freed. Today one sees, more individuality, greater freshness and at the same time the confusion between the literary ideal and the literary standard is clearing away.'<sup>29</sup> C. Narayana Rao found despair in Telugu world. Sri Sri 'has now suddenly changed his tune,' Vishvanath Satyanarayana is toiling to produce another Ramayana in Telugu, Devulapalli Krishna Sastry now composing amorous ditties to order for a film studio, Rayaprolu, the propagator of the Tagore cult in Andhra, has gone into seclusion.<sup>30</sup> Yet there was hope. The Abhyuday organization is active. 'Some say it is in the hands of Communists. But I do not care, it has life and that is what matters.'<sup>31</sup> Many poets joined their voices with Mahjoor who sang with hope and joy soon after Independence.

O 'bulbul'! be proud of freedom  
 Bid good-bye to the cage and  
 come out, fondle the flowers and  
 Enjoy yourself in the rose garden . . .



O Mahjoor! Untie the belt of  
Slavery, now you are free,  
Your tongue shall carry out  
the dictates of your heart.<sup>32</sup>

Haider Bux Jatoi, a Sindhi poet, in his 'Azadi-i-Quam' (Country's Freedom) exclaimed 'Independence is your only pride', 'Independence is the only reality and mystery.'<sup>33</sup> Raghavacharya Shastri wrote in his Maithili poem, 'Pratijñā' (1955), 'I shall create a new age of freedom';<sup>34</sup> Joshuva wrote an allegorical poem *Svayam-Varamu* (1959) in Telugu on Indian Independence where the bride was *Svarājyam*, born in *Satyāgraha Yajña* and the bridegroom is the Indian people. Bishnu De celebrates the hope and faith generated by the new dawn of Independence in his poem '15th August';<sup>35</sup> Sita, the daughter of Earth, is finally freed from the prison of Ravana; the *asura* is finally killed and the joy of freedom is rushing with the speed of flood, people determined to create a new order, free society and opulent space (*svādhin samāj sacchal ākāś*).

But within a short period the joy and hope of freedom turned into disillusionment and frustration. Manik Bandyopadhyay's novel *Svādhinatār Svād*, with its ironic title, 'the taste of freedom', is a grim narrative of the life of the common man without any hope of change. In 1950 Jibanananda writes about the contemporary literature: 'A strange frustration—has fallen on poetry too in Bengal though the most notable modern poets are living. On the intellectual and spiritual plane, however—though not politically—they seem to have gone underground in the annual flow of poems and stories in Bengal. . . . Efforts, but not achievements. The bleak economy all over the world with its greater disorder and gloom in our country, and the division of India and nearer home, of Bengal, have with its social and economic maladjustments and ills considerably affected the author.'<sup>36</sup> A more pointed question was asked by the people about the nature of this political freedom which is articulated in the Telugu play *Ida Svatantram* (1953, Is This Freedom?) by Ramrao Padala. The criticism of the government, its economic failures, the degeneration of the Congress, the decline of moral values, began to be reflected in literature. Writers were still using freedom struggle as themes of novels and plays, as if to keep the memories of the great sacrifice of the people alive to contrast with the failures of the present leadership. The theme of corruption, for example, handled by our satirists and humorists of the pre-Independence period centred round the government officials and sychophant traders, it took a new turn emphasizing the nexus between the traders, industrialists and the politicians. The emergence of the character of the corrupt politician is a new phenomenon in post-Independence Indian literature. Undoubtedly this influential character is a nemesis of the Indian experience.

Devendra Satyarthi's Hindi novel *Brahmaputra* (1956) is a straight forward narrative of the life of people on the Brahmaputra. It tells the story



of the freedom struggle in which Deva Kanta, a revolutionary, gives his life. Independence comes but the life on the Brahmaputra remains the same. The people has to still fight with the annual flood and frequent earthquakes. The unchanged condition of man being the victim of the menace of nature is only a symbolic representation of the continuity of the victimization of the common man by the more powerful. This novel also describes the people's determination to rebuilt their village even when it is crushed by natural calamities. The hope that one finds in Indian literature in this period comes from the writer's undying faith in the common man's determination to live and to rebuilt their 'villages'. It has both a philosophical and political dimension so clearly manifested in several narratives of community lives, such as *Luhāra Maniṣa* by Kalindi Charan Panigrahi, *Mānvini Bhavāi* by Pannalal Patel, *Harijan* by Gopinath Mahanty, *Mailā Āncal* by Renu or *Ichāmati* by Bibhutibhushan. The stories of communities or families spanning over a long period of time, stretching beyond three or four generations, by the very nature of their cyclical movements affirm the continuity and permanence of life, regenerating and rejuvenating itself. At a more mundane level the narratives of political struggles projected the possibilities of a new society and generated hope and conviction. The poems of Subhash Mukhopadhyay (*Agni kon*, 1948) and of Sukanta Bhattacharya (*Chāḍḍ patra*, 1948), both Marxists, articulated the determined voice of revolution as did Dasarathi in his *Agnidhārā*, Soma Sundar in *Vajra Yuddham* and Arudra in *Tvamēvāham* all published in 1949, written in Telugu. The poverty, unemployment, social inequality, political corruption and erosion of moral values are the dominant themes exuding pessimism.

The silver lining of hope visible in this sinister grimness was the ideology inciting people to change the existing social order. The Marxist writers extended their area of influence to a remarkable extent. Subhash Mukhopadhyay, although had made his mark on Bengali poetry in the early years of 1940s matured into an artist in the 1950s. Sukanta Bhattacharya, who died in 1947, became an idol of the younger generation and dominated Bengali poetry with his freshness and exuberance. The Marathi poets with pronounced Marxist inclination, Sharatchandra Muktibodh and Vinda Karandikar, and the Malayalam poet Vayalar Rama Varma, the most popular poet of social revolution, whose *Kontayum pūṇūlum* appeared in 1950 have one thing in common: robust optimism. The finest and the most illustrious work of this period, a work that articulated the voices of the oppressed and projected the dream of a social order free of exploitation and tyranny is the epoch-making Telugu poem *Mahāprasthānam* (1950) by Sri Sri. The narrative literature, too, valorized the struggle of the oppressed. Kishan Chand portrayed the heroic uprising in Telengana, in his *Ajantā Ke Age* (1948) and *Jab Khet Jāge* (1952). The second novel focuses on the young peasant leader Raghu Rao who is about to be hanged



as the novel opens. Depicting his memories during his last night in prison, the novel provides a moving account of the economic condition of the peasants and his fleeting love-affair with a tribal woman. Kalkunda Shiva Rao Niranjana's narration of the peasant revolt in Kayyar in his powerful novel *Cira Smaraṇe* (1955), and most of the writings of Yashpal, Nagarjun, and Rahul Sankrityayan, all of them writing in Hindi, also share an optimism and vision for a new society.

Even those who were not inclined to Marxism in particular and tried to remain apolitical could not afford to overlook the degeneration all around. Manmatha Ray's Bengali play *Dharma ghaṭ* (1953) focuses on the role of the millowners who break the strike of the labourers and instigate riots between Hindus and Muslims. Birendra Kumar Bhattacharyya's Assamese novel *Rājpathe Ringiyāy* (1955) presents the revolutionary youth Mohan speaking against the government on 15th August. One of the most well pronounced and aesthetically satisfying critique of the new India is Dharmavira Bharati's play *Andhāyug* (1954). The fratricidal war of the Mahabharata which brought disaster and destruction to the people, acquired new meaning in the context of Indian political turmoil. But it ends with a hope of the re-establishment of the order. Krishna makes his dying declaration

But all others  
Shall share my responsibility . . .  
My responsibility; rooted firm,  
In the centre of every human heart,  
Will help them  
In transcending all situations  
And in reconstructing the devastated world.  
In regulated acts, in new creations,  
In moments of fearlessness, adventure,  
love and pleasure  
And I shall re-live actively time and again.<sup>57</sup>

Writing twenty-five years after the Independence one Indian writer, R.S. Mugali, observed, that the 'literary trends before or after independence have been broadly speaking similar.' He further elaborated that the main trends were 'the romantic and the mystical', 'the progressive and the socialistic' and 'the modernistic and the realistic', and that the third trend 'has gained prominence in Independent India.' He thinks 'It is not correct to say that the literary trends in pre-Independent India have been outlived or outwitted by the trends in Independent India.'

The changes that came in Indian literature after the Independence were not particularly radical. The trends that had already emerged before 1947 continued for some time. Some of the individual literatures, of course, had their own unique problems. In certain parts of the country one notices the decline of 'romanticism' which appeared in Indian literature under



different names, and the domination of 'realism' not only as a literary movement but also an agenda of political programme. Writing about the post-Independence Urdu literature Mohammad Hassan notices that it was dominated by three moods, nostalgia, protest and dis-illusionment.<sup>38</sup> Undoubtedly these are the three main factors that characterize most of the Indian literatures at least in the first ten years after the Independence in varying degrees. The impact of the Independence upon the writers was not uniform: it varied according to their positions in the new scheme of things and the nature of the experience they had during the colonial days. Navakanta Barua writes, 'National liberty gave the artists a sense of respite to think of other values of life. There had been a romance in the national struggle and in the search for an Indianness—but when independence became a reality it made us feel that we are men and not merely Indians.'<sup>39</sup> 'The Independence of India has not brought', writes Alokranjan Dasgupta, 'any bellicose patriotism in our writings. On the other hand, a world-vision of literature has been cultivated by the leading writers of the day.'<sup>40</sup> In fact the first ten years after the Independence and partition of the country should be considered as transitional years. There was consolidation of linguistic identities of communities and intensification of linguistic-patriotism. But the most important realization was the division of the language and literature. Bengali, Punjabi, Sindhi and Urdu—these four languages suddenly became vehicles of literatures in two different countries separated by ideological concerns. No doubt Tamil literature was produced both in India and Sri Lanka (then Ceylon) and also in Malaysia. But the creation of Pakistan raised an extremely important question about the criteria of identification of literature. Can literature be identified with reference to language only? The use of English by various communities, such as the Americans, the Australians, the Canadians and so on, has already challenged the language-literature equation; the assertion of separate 'national' literatures written in the same language has legitimized the claims of nationality or ideology to be considered as important factor in identification of literature. For the writers and readers of Bengali, Punjabi, Sindhi and Urdu it was a new experience. They became participants in two literatures; one is the indivisible tradition of a people divided by religion but sustained by one language; the other is the new experiment in the same language but under different political constraints. The rift within literature caused by politics was completely an unthought of experience in India.

This particular perception of a fractured existence may not be uniformly shared by all Indian languages but the partition of the country, exodus of the people, threats of new hegemonic relationship within regions and languages shook the very unity of being of all communities and all literary pursuits. A feeling of disintegration was already caused by the change in the political order after the Second World War, particularly after the explosion of atom bomb at Hiroshima and Nagasaki. The World was



changing fast: the consciousness of the fast-changing world created new demands for our literature. Can it be exclusively parochial and forgetful of the forces of change creating new history in the world? Have the achievements and the failure of the European nations, the decline of Imperialism, the changing faces of Communism, the spectacular triumph of science and technology and the ruthless barbarity of man against man no relevance to our literary activities?

It is with a new consciousness of history and a new sense of belonging to the mankind the Indian writer wrote. The realization that his fate is involved with the entire humanity, that he is not an island but a part of a larger continent counteracted the provincial character of our literature. Indian literature evolved into a modern literature: expressing the suffering and agony of a people struggling under a colonial rule and facing challenges of the new world. There are voices of disappointments and disillusionment, yet of hopes and promises. Umashankar wrote from this experience of modernity, from a perception of life emerging out of our understanding of history and our response to the present, his memorable poem *Chinnabhinna Chum*: 'I am fragmented'. The agony of being fragmented is intensified by the nostalgia of the centre to which we once belonged, and by the expectation of being held by it again. The contemporary Indian literature in a larger sense is the problematization of this perception of being fragmented, in social as well as in the emotional sphere. Indian literature in 1956 stands at the threshold of a changing world. There are voices of disappointment and of pessimism: '*Vo intizar thā jis kā, Ye vo sahar to nahin*'—this is not that long-looked-for day-break. But amidst the gloom and the fear and death one also hears the voice celebrating life and nature: '*phul phutuk nā phutuk āj basanta*'—flowers may bloom or they may not, but it is spring today.



## CHAPTER 14

# Epilogue

### I INDIAN MODERNITY AND THE WEST

One of the most dominant features of Indian literatures, both creative and critical, since the beginning of the printing era, which coincided with beginning of the colonial period, is a passionate search for modernity. This search was intensified with the increasing exposure to western thought and literature, and finally culminated in the twentieth century. The ancient Indian literature had categories like *prācīna* (old) and *navīna* (new), understood primarily in terms of chronological order and only secondarily with reference to some undefined perception of change. But never was there strong and conscious attempts to assert one's modernity and other's non-modernity which became dominant in the present century. It is necessary to state emphatically that Western approaches to modernity either as a category of periodization or a particular social experience, whether as a project or as an attitude towards past, cannot be mechanically applied to Indian situation at all.

Reinhart Koselleck demonstrates the stages of emergence of modernity in Europe—not simply as an addition in a linear sequence of chronological term but a qualitative transcendence of the past and a reorientation towards the future. In the Indian situation, modernity (*ādhunikatā*) as a category was not a development through phases such as Renaissance and Reformation, Enlightenment and Industrial Revolution. The idea of modernity emerged in Indian literature from the inner urge of the literary community to create alternative to the literary models and canons dominating for centuries. But so strongly propelled was the urge by the Indian exposure to western models that modernity came to be recognized as synonymous to Westernization. Such an idea of modernity entailed contemptuous attitudes to the indigenous, and 'regional' models, and offered resistance to the classical models of literature. By regional, I refer to those literary genres exclusively region-bound, practised and preserved mainly by the rural community; and the classical includes both Sanskrit and ancient Dravidian, as well as that part of the regional tradition elicited through centuries. The English education with its declared superiority over the indigenous systems of education and its claims to 'new' knowledge made the earlier knowledge as much obsolete as the literature inspired by



the west made the earlier literature inadequate for the new generation. The pre-British literature, therefore, whether written in Sanskrit or Tamil or Persian or in any other Indian language, was labelled traditional and non-modern in character, their literary excellence notwithstanding. The Indian literary historians thus have used modernity both as a category of periodization and of a new experience.

The modernity of the Indian literature of the colonial period sought legitimization with regard to the immediate changes in the author-reader-intermediary relationship caused by the introduction of printing press and the commodization of literary texts. The modernity was a technological advancement. The new mode of transmission eliminated the reader's dependence on the scribe and the reciter, it encouraged private reading and eventually, separated literature from other arts, music in particular, that were associated with it for centuries. The English educated elite in certain areas, for example, was quick to accept the Western mode of reading poetry in preference to chanting or singing, which continued in different parts of the country despite anglicization in other fields.

One can go further even in claiming modernity as an advancement over the earlier literature. There had been a sudden proliferation of themes and genres and great interest in the common man and his surroundings. Everything, hitherto ignored and suppressed, silenced and marginalized, became the focus of attention. Everything—nature, the habitat, the cities and the villages, mundane professions and trivial actions, sufferings and protests—became themes of literature. This, undoubtedly, was a great advancement. All these changes were the inevitable results of technological intervention in the production of literature and also of the changes in the social fabric that a new education and a new administrative system brought about.

The question of modernity in Indian literature, however, cannot be settled entirely as an outcome of the Indian exposure to a new technology or simply as a convenient marker of periodization. Like the 'modernity' in European art and literature, it needs to be defined both as an experience and as a project. Despite a consistent attempt on the part of our colonial historians and writers to view the Indian 'modern' literature as a part of Western modernity, it needs emphasizing that their modernity is not our modernity. Even as a category of periodization 'modernity' cannot be identified only with reference to formal or generic innovation but has to be related with a shift in the experience, a change in the relationship between the present and the past. The consciousness of a 'new age' that developed in the fifteenth century Europe registered itself by designating the previous one as the Middle Ages. It took time to identify the newness of the new age. The Enlightenment suggested a sense of qualitiveness, a newness of time. Modernity or, to be precise, the European Modernity, which is a new experience of life and a new attitude towards the past as well as the future,



evolved through several stages of history including the Industrial and the French Revolution, which opened up new horizons of expectations. Kosselleck observes, 'Modernity has a peculiar dual role as a category of historical periodization: it designates the contemporaneity of an epoch to the tune of its classification, but it registers this contemporaneity in terms of a qualitatively new, self-transcending temporality which the simultaneous effect of distancing the present from even that most recent past with which it is thus identified. It is this paradoxical doubling or inherently dialectical quality which makes 'modernity' both so irresistible and so problematic a category.'<sup>1</sup>

Our literary consciousness, till the nineteenth century, never had any particular claim to uniqueness, if not superiority of the present over the past. We did not have any *querelle des Anciens et des Modernes* in our literary history although shifts in experience never went unnoticed. Despite spectacular changes in literary forms, metrical structures, rhyme, themes and ideological contents in several Indian literatures from fifteenth century onwards causing significant departures from the classical tradition, the writers did not construct an epistemology of 'modernity' to assert their distinctive identity. When in the nineteenth century the Indians talked about a modernity little did they understand that in Europe by that time 'an irreversible split had occurred between modernity as a stage in the history of Western civilization—a product of scientific and technological progress, of the industrial revolution, of the sweeping economic and social changes brought about by capitalism—and modernity as an aesthetic concept.'<sup>2</sup> The first modernity, bourgeois idea of modernity, as Calinescu calls it, emerges out of the doctrine of progress, and concerns with time, and reason. The other modernity, that began with the romantics as an opposition to classicism, articulated by Baudelaire, is an expression of antibourgeois attitude 'ranging from rebellion, anarchy and apocalypticism to aristocratic self-exile.'<sup>3</sup> Baudelaire's conception of modernity, what has been designated by some critics as 'aesthetic modernity' has a deep hostility towards the past: modernity is in the 'Presentness'. Baudelaire writes 'Modernity is the transitory, the fugitive, the contingent, the half of art, of which the other half is the eternal and the immutable. . .'.<sup>4</sup> Modernity of Baudelaire is the basis of a poetics of revolt of the present against the past, the greater significance of the instant over the stable and the eternal. But certainly it was not the only modernity that Europe recognized. As de Saussure pointed out that language, being a social fact and a system operating within time, has a duality of immutability and of mutability, literature, too, has a paradox with regard to modernity. Literature has constitutive affinity with unmediated action, an urgency to reject traditions, it aspires for total freedom. But it cannot escape from 'history' and thus it is unable to be entirely modern. Hence the duality of literature and the paradox of modernity. Baudelaire's modernity was a rejection of the offi-



cial culture of his age, or the bourgeois modernity; it is a spiritual adventure in the sense it tried to recognize beauty in terms of opposition deriving for his Christian view of life. The most conspicuous feature of his modernity, which later became the dominant component in European modernity, is the exploration into the other half of the existing dichotomies. He creates poetry and in fact outlines the programme of new poetry through the contrasts *Evil and Flower . . . Les Fleurs du mal* and the prose poems of *Le Spleen de Paris*, writes Calinescu, 'carry out both the program of a poetry of urban modernity and the most general project of a beauty, infernal and divine, whose being is the paradoxical place whose opposites coincide—as in the famous 'Hymne d' la Beaute.'<sup>5</sup>

The limited application of Western technology for the sustenance of British economic interest, introduction of new political institutions and administrative and legislative policies and the replacement of the indigenous educational system by the Western one and the growth of hegemony of the English language created a rift between the pre-colonial and the colonial periods and caused a split within the Indians themselves with respect to taste and attitude to literature. The Indian 'modernity' emerged out of the Indian writer's changing attitude towards the past and the present and their inter-relationship, which was formed under a colonial dispensation. Models of modernity, in respect of literature, were supplied by the new educational system which presented a narrow view of European literature and other arts, the Anglo-Saxon world being its almost exclusive focus. And the new Indian literature that claimed modernity as its unique feature, was to a great extent imitative. Bankim Chandra Chatterji, a writer with a strong nationalistic pride, defended borrowings from European literature, and tried to theorize 'imitation' as an important process in literary development. He argued that Latin literature and Roman art and architecture grew out of imitation of the Greeks, and later European literature, art and architecture were inspired by Latin. While defending imitation and the new Bengali literature of which he was one of the creators, he, however, was fully aware of its pitfalls. Imitation divorced from creativity, he knew, was like a theatre performed by the robots. The response of one author to another—imitation is only as aspect of response—is a legitimate exercise in literary history. Goethe's acquaintance with *Abhijñāna Śakuntalā*, Baudelaire's contact with Edgar Allen Poe, Tolstoy's exposure to the French novelists, Shaw's with Ibsen are random examples of some contacts that made great impact on the contemporary literary activities. In all these cases a particular text or an author acted either as model or a source of inspiration or influence in varying degrees, but none as indicators of modernity. In the history of the colonial period of Indian literature western models became virtually the sole indicators of modernity.

Despite its veneration and attraction for the West, the class dominating the literary production of this period was also very proud of its past.



This developed into an ambivalence, which was never resolved. This was further complicated by the emergence of Orientalism which largely controlled the Hindu Indian vision of the past. The construction of a spiritual Orient that began with Charles Wilkins' translation of the Gita into English continued till the early years of the twentieth century. Yeats introduced the English *Gitanjali* as something where poetry and religion were in perfect consonance true to the tradition of a spiritual civilization still unfractured. Without going into the recent debate on Orientalism initiated by Edward Said we like to point out the experience that constituted the Indian modernity did not reject either the concept of a glorious ancient past or its uninterrupted continuity. Both the perceptions of Indian history controlled the Indian response to the west. Like the Orientalist's construction of India, the Indians too constructed Western stereotypes. If West found India exotic, enigmatic, seductive and hostile, the Indians also found it strange and exotic, seductive and unreliable. The Orientalists discovered the still centre of life in ancient Indian ideals; his focus was on the past almost in total disregard to the present. The Indian writers accepted West as a contrast, a world of movement and speed, of a spirit exploring into the strange and hostile nature, its focus is on the present. The Indian recognition of material superiority of the West forms the basis of the Indian understanding of modernity as well. West, being intrinsically opposite to India appeared both attractive and hostile. It is the power, physical and material that evoked awe. It is a civilization not in search of a still centre but continuously engaged with conflicts and contradictions. It finds its modernity in a threatened sense of existence, in a sense of rootlessness.

The Indian attempts to understand the basic difference between East and West are to be found in every genre of literature but pronouncedly in the biographies and travelogues. The biographies; we have already mentioned, flourished in abundance as part of the nationalist agenda. Among them quite a significant number included European statesmen and soldiers, patriots and poets and many others who have excelled in life. They are all parts of the Indian intellectual discourse on the Western civilization and testimonies of Indian exploration into the Western civilization through its paradigm of greatness. It is no wonder that the European patriotic poetry inspired many Indian poets and episodes of sacrifice and valour from European history made deep impression on many of our national heroes. The travelogues, a new genre in Indian literature, reflected as much the spirit of patriotism in the form of one's love for one's own region as much as Indian attraction towards Western life. It is intriguing that we do not have the counterparts of *Kim* or *A Passage to India*. Is it our failure to appreciate the potentiality of Indo-British relationship as a literary theme? Did the Western stereotype assumed such magnitude and stability that the Indian writer consider it futile to counteract that? or is it true that the personal relationship between the British and the Indians was not deep



enough and hence, as Sujit Mukherjee<sup>6</sup> conjectures, 'never registered the kind of impression that could be turned into fully formed characters of fiction.'

Bankim Chandra's Lawrence Forster is perhaps one of the few memorable attempts to portray a British character in Indian literature. Prabhat Kumar Mukherji wrote a few short stories, included in *Deś o Bilāṭi* (1909, Indigenous and Foreign). These stories are about the middle-class English men and women totally different from the existing stereotype. These stories were admired by the contemporary readers and certainly they still remain valuable documents of Indo-British interactions at a social level. In the British characters, most of them are women, one sees the projection of the Indian mother, which prevents the Indian antagonism against Britain to surface. There is, however, at least one story projecting an old British woman, a parody of Orientalism, and an Indian student cheating and taking advantage of her eccentricities. Pramatha Chaudhuri, in his collection of stories *Car Iyāri Kathā* (1916) presents Indians into the contact, direct as well as indirect, with four English women, all different from the stereotypes of the ruling race. All of them are abnormal; and mad, one a thief, one a trickster and one a ghost. The first speaker in the narrative says about himself: 'My body was in India, but my mind was in Europe. The light of Europe had penetrated that mind, and by that light I could see clearly that there was no life in this country; that our words, and actions, our thoughts, our desires were all spiritless, powerless, feeble, sickly, morbid and moribund.'<sup>7</sup>

The narrator with passionate love for Europe and utter distaste for Indian social life receives a tremendous shock when he realises the 'extraordinarily beautiful' European woman he met was 'absolutely rank raving mad.' It has an allegorical implication of the Indo-British relationship. Indian authors constructed an Europe with their own imaginations 'not the Europe that you and I have seen with our eyes, but the land dreamt of by poets, with which I had been acquainted through European literature.' All the four stories can be construed as one allegory of not only an imperfect but also of an abnormal encounter.

Before Gandhi went to England he was warned by the headman of his community who said 'we have also heard that it is not possible to live there without compromising our religion. One is obliged to eat and drink with Europeans.'<sup>8</sup> And when Gandhi reached England and had his first lesson in European etiquette to his utter discomfiture, he felt—'Everything was strange—the people, their ways, and even their dwelling.'<sup>9</sup> Gandhi sums up the experience of Indian encounter with West in one word: *strange*. This strangeness is a recurring theme of Indian travelogues in the nineteenth century and it continued to be so in the twentieth. Europe appears as a contrast to our civilization. Whether it is Anandabhiram Barua's *Bilātara Ciṭhi* in Assamese, or Annada Shankar Ray's justly famous *Pathe Prabāse*



(1931) in Bengali, Rahul Sankrityayan's *Meri Yurop Yātrā* (1935) in Hindi, V.K. Gokak's *Samudra Cheyindu* (1936–37)—Letters from Europe—in Kannada, N.C. Kelkar's *Vilāyataī bātamīpatre* (1922) in Marathi, K.P. Kesava Menon's *Bilātti Viśeṣam* (1916) a minor classic in Malayalam, Mayadhar Mansingha's *Paścima Pathika* (1947), also a classic in Oriya literature, Subhadra Jha's *Pravās Jīvan* (1950) in Maithili, the image of Europe projected in them is remarkably uniform, something attractive and elusive, powerful and organized, measured and assured. This is the image to be found in the novels of Annada Shankar Ray and Dilipkumar Ray, the two Bengali novelists, who used Europe as the part of the locals of their provocative novels.

The continuous flow of travelogues of the west and their steady reception by the Indian readers is a strong evidence of the unabated Indian interest in Europe. Two centuries of British rule has created a tension in the psyche of the Indian elite: it wants to assert its own distinctiveness and at the same time is attracted by the power of Europe. All its ideas of progress, all its political concepts and institution, all paraphernalia of organizations relating trade and commerce, health and hygiene, transport and education, town planning and habitation, industrialization and urbanization, the functions of state machinery and so on—were borrowed by India. Westernization has been accepted as modernization in our social and political life. The modernity in literature both as an experience and project comes out of the continuous tension, rather than the synthesis, between these two worlds, more or less identified as opposites. Not only are the models of literary genres borrowed from European literatures, but the debates relating to social authority and individual freedom, the realms of the private and the public, myth and history, which characterize the colonial Indian literature, are also controlled by our perceptions and understanding of the difference between the two civilizations: Indian and European.

## II SEX AND MORALITY

The Indian anxiety for the west and its dilemma of modernity have created an unresolved tension in Indian life and literature. The urge of imitation has often overcome our writers, and the search for modernity has been an elusive exercise. Yet it must be appreciated that a modernity did emerge in our literature, a modernity emerging from our own historical experience and our understanding of the nature of the colonial rule. The issue of sex and morality which became quite controversial and even became an indicator of modernity among certain groups in our literatures can be cited as an example. The representation of sex in Indian literature was not a new phenomenon. The classical as well as the pre-colonial literature in various Indian languages had a strong erotic component, at times bordering the



pornography. And yet from the nineteenth century onwards sex became a taboo in Indian literature and any representation of sex in literature was considered to be an insidious influence of the western literature. The avant-garde writers who challenged the moral codes of middle-class Indian society indeed got their cue from the western writers. Several major writers—Tagore and Sarat Chandra, to give two important examples, were condemned by different groups for their portrayal of man-woman relationship and the power of sex in human life. Their critics invoked the codes of morality and the duty of writers towards the preservation of moral norms. The orthodox groups in Bengal and Andhra Pradesh prohibited their children from reading the novels of Sarat Chandra and Chalam respectively as both were considered corrupting influence on the youth. Chalam was charged of obscenity: the ideas of free love, the questions that he raised about the marriage institution in *Maidanam* and *Civaraku Migiledi* were found to be extremely dangerous. Sarat Chandra's sympathy for the widow—her right to love—was also considered a threat to the moral edifice of the Hindu society. The Indian writer realized that eroticism was different from the frank portrayal of sex, the former aims at evoking certain emotive effects, the latter is a part of exploration of relationship between individuals as well as between individuals and society. The sexual relationship, therefore, that engaged some of our writers, was related to our changing experiences which created a tension between social authority and individual freedom. In certain literature sex assumed a place of importance not because there was any radical change in the social relationship but certainly there was a change in the artistic consciousness. Literature projected the issues still in a nebulous form. Daiva Chandra Talukdar in his Assamese novel *Dhunwali Kunwali* (1922) portrayed sex quite explicitly but the Assamese authors in general followed the traditional norm. Jnanindra Burma's Oriya novel *Aranyara Kujjhatikā* was praised by the critics for its psychological insights but was criticized for its 'open exhibition of sex' which the critics thought had 'reduced its literary value.'<sup>10</sup> About Gujarati literature. Dr. Oza<sup>11</sup> writes, 'till the arrival of the avant-garde writers around 1955 sex was almost a taboo in literature. Quite long before the modern 'permissive' literature there were some attempts at the portrayal of sex, when in a couple of stories Sundaram (e.g. *kholki*) foregrounded the subject many eye-brows were raised, and critical uproar was heard. But since Suresh Joshi started the modernist movement, sex became one of the major preoccupations with poets and fiction writers.' Two trends are very clear: one emerged from our own experience and other was prompted by the Western literature and new ideas, particularly after the publication of Freud's *The Interpretation of Dreams* (1913), and *The Psychopathology of Everyday Life* (1914) or Havlock Ellis' *Studies in the Psychology of Sex* (1933). The Kollolian exploits to be found in the writings of Achintya Kumar Sengupta, Buddhadev Basu and Prabodh Sanyal—all



of them faced charges of obscenity—have a direct relationship with the treatment of sex in western literature. Soon after the publication of Achintya Kumar's *Bede* (1928) Tagore wrote a long letter criticizing the modern obsession for sex. 'The curiosity for sex predominates amongst our educated class mainly because they do not have the inquisitiveness for the diverse aspects of human life and want to deceive themselves with this addiction. They do not have the natural warmth of life and the vitality of the west; they have only one thing for excitement, nothing else can arouse them fully. For this reason when I see the portrayal of sex divorced from vitality of life it appears to me as an unholy disease.'

Whether it was indeed a disease or a sign of vitality, the treatment of sex became an indicator of modernity which began to appear in Indian literatures by the beginning of 1930s. The Manikkodi writers in Tamil started a debate on the issue. Puthumaippittan pointed out much to the discomfort of the puritan critics, that Bharati's 'Vallippāṭṭu' was full of explicit sex. It is well known how *Angare* of Sajjad Zahir triggered off a furious controversy and led the foundation of the growth of writers like Manto or Ismat Chughtai in Urdu. Writers like Thakazhi and Kesava Dev wrote explicitly about sex in their stories in Malayalam. There was hue and cry against Basheer's *Bālyakāla Sakhī* (1944) for its alleged obscenity, though later appreciated for its 'modernity'. Basheer's *Śabdāṅgal* (1947, Voices) was violently attacked and the book was banned for some time. All new movements in Indian literatures are intimately connected with the changing perception of man-woman relationship and with the urge for freedom, political as well as individual. And in all these cases sex and morality had become important issues. The inspiration of the avant-garde can be often Western, as Tagore alleged, and it surely had helped the growth of a sub-literature of pornographic quality, but the candid treatment of sex by the serious readers, shocking though it was, opened a new world of experience. Lines are difficult to draw separating the serious and analytical from the tendentious and the trivial. The writers condemned once for being cheap and lewd, have been often praised later for being bold and frank. Madkholkar was accused of obscenity in the early years of his career particularly for the description of Lacchi's half-naked body in *Sāp* (1935), or Umakanta looking at Vijaya lying in an unconscious state (*Kāntā*, 1939), or a woman's sexual desire for a man in *Nāgakanyā* (1941). Not only were these charges withdrawn later but he was justified on aesthetic grounds. The controversy over the question of sex and morality is not always between the puritan and the liberal, the orthodox and the catholic, but quite often between two visions of modernity. The modernist-progressive tension in poetry can be seen reflected in attitude of the respective groups towards sex in literature. In the early fifties A.N. Krishna Rao, a major *pragatisīla* writer in Kannada, raised a storm by depicting the life of the prostitutes in three successive novels. Even a major progressive



writer like Niranjana condemned it. 'Though the author claims in the introduction that his intention is to eradicate prostitution from our society.' She observed the contents of his novels are nothing but the pervert description of lustful acts.<sup>12</sup> Krishna Rao wrote a book defending his novel: *Sāhitya mattu kāma pracōdane* (1959). Several critics found his use of language, described as *śābdika kāma* (Verbal sex)—not only vulgar but disgusting. Similar disgust and anger were expressed against Manto and Ismat Chughtai.

### III THE LAND AND THE PEOPLE

The representation of the land and the people in Indian literature is as widely varied as the Indian geography and society itself. The nature poetry and the travelogues in particular portray the mountains and the plains, the rivers and the lakes, the forests and arid land with artistic power. I quote the following words of Nehru, which sum up the varying perceptions of India as projected by authors, and define India in terms of a vast and fascinating landscape.

When I think of India, I think of many things: of broad fields dotted with innumerable small villages; of towns and cities I have visited; of the magic of the rainy season which pours life into the dry parched up land and converts it suddenly into a glistening expanse of beauty and greenery, of great rivers and flowing water; of the Khyber pass in all its bleak surroundings; of the Southern tip of India; of people; individually and in the mass; and above all, of the Himalayas, snow-capped or some mountain valley in Kashmir in the spring, covered with new flowers, and with a brook bubbling and gurgling through it. We make and preserve the pictures of new choice, and so I have chosen this mountain background rather than the more normal picture of a hot, sub-tropical country. Both pictures would be correct, for India stretches from the tropics right up to the temperate regions, from near the equator to the cold heart of Asia.<sup>13</sup>

If texts from different Indian literatures are chosen at random they undoubtedly project varied pictures of different regions but none produce the effect of foreignness despite its unfamiliarity to the reader rather he is drawn to participate in a process of unfolding of the 'known-unknown'. One reads in the poems of Mahjoor the 'sandal wood trees in that pine forest'<sup>14</sup> or of the image of 'the lofty pine tree, rooted firm/In the river banks virgin/verdure.'<sup>15</sup> And what a contrast with this woodland world is provided by P. Kesava Dev's description of Koran's little fish boat leaping across the waves of the lagoon.<sup>16</sup> Karanth's *The Headman of the Little Hill* presents the topography of a mountain, a steep hard climb, where the people has to struggle through thick-growth and the suspense of being attacked by a stray leopard or a bear, and Shiva Kumar Rai's Nepali story *Mācchā ko Mol* brings the mountain river roaring in fury and sweeping down the poor Ranay to death. The variety of locations in Indian writing is a part of the ideology of pluralism invoked by the nationalist. The celebration of a particular



region is as much a manifestation of the regional patriotism as it is a contribution towards the construction of a larger space, India. Contrary to the perception that variety of topography is only a strong vindication of regional exclusiveness, it is in fact a constant reminder of the diversity of Indian life. Like the landscape, Indian literature in its totality is also a representation of variety of social codes, rituals, behaviors, attitudes and traditions. The rural Gujarat in Pannalal Patel's *Mālelā Jiva*, the changing society of Assam in Birinchi Kumar Barua's *Jivanar Bāṭāt*, the Oriya tribal life in Gopinath Mohanty's *Parajā*, to give three examples, are different from one another. They certainly vindicate the uniqueness of each text to an extent but not the exclusiveness of the literatures to which they belong, because none of these literatures, whether Gujarati or Assamese or Oriya, projects a single world-view. All these literatures, represent various strands of thought and culture and wide diversities within themselves. Whether one views Indian literature at a macro-level (that is several literatures taken together) or at a micro level (that is individual literature identified by language and, occasionally, by region) the dominating feature is always diversity. The worlds of Tarashankar and of Bibhutibhushan are radically different though the language of the representation is the same. The same is true of the worlds represented in *Godān* and in *Mailā Āncal*. Attempts to minimize the diversities of life represented in Indian literatures by the imposition of a meta-literature, are therefore, bound to be futile. At the same time the uniformity and homogeneity of each literature is true only to a certain extent. Texts, written in the same language, can be as disparate as texts written in different languages. The illusion of homogeneity is mostly linguistic and to some extent political. This is not to argue against the linguistic identity of a literature, this is to problematize the ontology of literature by emphasizing its relationship with a people and a culture, and a cultural and a historical experience that obliges one to go beyond language to arrive at a conception of Literature, such as Indian literature.

#### IV THE CITY AND THE VILLAGE

The variety of nature and social traditions and rituals was partly minimized by the writers' growing interest in urban themes which provided them alternative locations and institutions—offices, courts, railway platforms, post offices, colleges, etc.—that tend towards homogeneity. The process of urbanization initiated by the colonial rule was accompanied by the technological intervention in the rural space. Indian literatures presented both the rural and urban India quite often as contrasting and hostile areas of habitation. Most of the major works of Indian fiction, with one or two exceptions, have rural location. But in most of them again, the city penetrates and in some cases is woven with great artistry vindicating the urban-



rural reality of modern India. Sarat Chandra's major novels are located in rural situations and are about rural life. The city is a marginal component. It is the village that dominates and at times the city is juxtaposed against the village as often in Premchand, who uses the village as the very centre of his fictional world. His novels and short stories derive their strength (and occasionally suffer) from his understanding of the attitude towards the relationship between the two. *Godān* often described as the saga of Indian rural life and Hori as the symbol of eternal Indian farmer, however, does not represent the village in isolation from the city. The protagonist is rooted to the village—indeed he is a part of its physical existence. But there are other stories, those of Gobar and Rai Saheb, and Mehta and Malti, which contribute to the growth of the main narrative, have links with the city in varying degrees. The growth of the cities, we have observed, since the nineteenth century, created a sense of homogeneity: not only because of the introduction of new modes of town-planning and architecture, but also because of norms of public behavior and etiquette. The villages, too, despite their different traditions and geographical and social divergence had a remarkable affinities in the value system in the deep structure. The dichotomy between the city and the village is as old as the days of the epic but from the mid-nineteenth century the city-village dichotomy represented as two separate economic, social and cultural zones became a part of a larger discourse that gave the Indian novel in particular and Indian literature in general a special character.<sup>17</sup> The rural India is associated with the multitudes of peasants and artisans, the landlords and the numerous occupational groups and tribes. the City provided space for various new groups—lawyers, traders, doctors, journalists, political workers, writers and so on—much small in number but closer to the corridors of power and more influential in shaping the destiny of the country.

The observations of Professor Hiren Gohain with regard to an urban-rural tension in Assamese literature are worth quoting here as they are applicable to the situation reflected in most of the Indian literatures.

It [the urban-rural tension] finds remarkable expression in the outstanding Assamese novel, *Jivanar Bāṭat*. Urbanization in Assam meant the growth of a middle-class divorced from traditional human values. Industrialization played a minimal role in the growth of towns. There was no sense of traumatic transformation. But the ethos of the new urban middle-class was considered a threat to decent human values. Even in a late novel like Jogesh Das's *Dawar Āru Nāi* the commitment to the simplicity and solidarity of rural life remain strong. Modern poetry also reflected the disturbing rise of urbanism, though it spoke of it in other terms. It was in the novels and in stories like those of Lakshminandan Bora (*Gaṅgā Cilanir pākhi* and *Sakhā Dāmodar*) that nostalgia for the plenitude of rural life is most poignant. To be sure the nostalgia is held in check by a critical consciousness in the best writers.<sup>18</sup>



In some other literatures particularly those closely related with the British made port-towns, Calcutta, Bombay and Madras, however, the effects of urbanization of social institutions are quite strong. The city has many faces: it promises new hope for man, knowledge and wealth, and freedom. It also appears as an aggressor and a corrupter. Although Ajneya's famous poem on the snake: 'you were never civilized / And you never learn'd / to live in the city / . . . . How, then did you learn to bite—/ where did you get the poison?', was written in the sixties, it sums up the general Indian perception of the city.

The village-city dichotomy started manifesting itself quite strongly in Indian literatures as a part of the older nature-artifact dichotomy and also as a part of a new set of opposition that is East and West though there was no particular reason to associate the city with the West except that the new cities and the new technologies were viewed as the manifestations of the British imperial power. The whole of India was under the British occupation, but the city, rather than the country, was identified by the common Indian as the space more polluted and alien. With the emergence of Gandhi the urban-rural dichotomy began to acquire a political character as well, the city being associated with evil and insensibility and the country with innocence and humanity. Gandhi's call for village reconstruction was responded warmly by many writers. Ramanlal Desai wrote the novel *Grāma Lakṣmī* (1933–37) in four volumes, one of the most expansive and idealistic narrative in Gujarati influenced by Gandhi. Both Premchand and Tarashankar, too, are the literary counterparts of Gandhian politics of rural reconstruction.

The rural-urban opposition was further extended into nature and artifact. Tagore's plays *Rakta Karabī* and *Muktadhārā* both are critiques of mechanization, exploitation of labour for the profit of the few and also of the technology leading to dehumanization. Most of the Indian literatures has a strong component of nostalgia for the past, unpolluted rural space, which is a metaphoric transformation of a political response of the Indian writer to the fact of British subjugation. Nature poetry was never so close to political poetry before. The resistance to the city, as a symbol of technological power and a destructive force against nature is also manifested in the reluctance of the Indian poets to accommodate city in the 'poetic' world: Indian poetry was almost exclusively dominated by the rural and nature imagery. It is only from the late thirties the city imagery became conspicuous in 'modern' poetry and that too, often as something morally offensive, and cruel and sinister. It took long time to exploit the technology and the machine civilization as possible store-house of new linguistic expressions. As the boat or crossing the river had acquired the poetic and the spiritual meaning in Indian literature through several centuries, the train and the railway station slowly began to be invested with new signi-



fication. The modernity in Indian literature exerted itself through this kind of transformation of perception; at times the effect was pleasant, at times ridiculous, but the process was always torturous. The following passage quoted from a Tamil story<sup>19</sup> is an eloquent testimony of the process of the new urban-technical civilization making a place for it within the Indian consciousness dominated by the perception of a rural and a spiritual space.

Railway stations usually give an impression of isolation and helplessness. Both in their empty moments and their crowded ones, they are essentially sheds for people coming or going on the railway. But a great railway terminus is the point of origin and the point of return for travellers. From here, trains move out in all directions and return here again. People set out from this place to everywhere; people came to this place from everywhere to take up new lives, new relationships. In such a place as this many people become detached from their essential natures, their souls, and here also those natures became lodged in other beings. A beginning-ending place, a place of crowds, noise and straining, itself unshaken, a lofty, enigmatic shrine.

In a story by Gangadhar Gadgil<sup>20</sup> one notices a powerful portrayal of the city of Bombay and its dehumanizing impact on the life of the people. The images and metaphors culled from the industrial-urban experience, heighten the brash and rude cacophony of movement, total disinterestedness in the fellow-being and meaningless contacts with one another.

I ran into a man I knew, while I walked along the street. He smiled. So did I. He moved his lips. I heard nothing. I too moved my lips. But even I heard nothing. He moved his lips again. I heard nothing. Our words had vanished, crowded out of the universe of sound. Possibly it was a beginning of the final banishment of what people had to say to each other. We both laughed soundlessly and went our way.

Peace: Peace: Peace: barked the loudspeakers out of their big permanently open mouths.

It took quite some time for the deafening demand for peace to get out of my ear shot. My raped and stunned ears slowly regained their ability to hear. My eyes once again began to perceive things. I began to notice again the endless stream of humanity walking past me like products on a conveyor belt. They all looked so alike. One had the comic feeling that they were all identical coins spewing from a gigantic mint round the corner.

This portrayal of the city with its increasing power to dehumanization is entirely different from the earlier concerns of writers who created *grāmīn sāhitya* to uphold the importance of the village in Indian life. This portrayal of the faceless evening in the city is not a critique of the attitude towards the villages, as one notices in Khandekar's first novel *Kāñcanmṛga*, but is a part of an experience from which the modern India cannot escape. The city has finally found its place in literature not simply as a contrast with the country but as a fact of history.



## V THE COMMUNITY: SAMAJA

One conspicuous feature of Indian literature of this period is the coexistence of two streams of thought, one upholding the importance of the personal and the private, and the other of the community and the public. The finest articulation of the personal and the private was in the new lyric that grew under Western impact. While the individual was valorized with enthusiasm, the writers were equally interested in the representations of the community life which had at least three important aspects. The growing urbanization as well as the breaking up of the rural society particularly its occupational structures, were viewed by several writers as a threat to Indian culture and they looked back towards it with nostalgia. Another group of writers perceived the rural society as the center of Indian life, men and women belonging to that community were the most authentic representatives of Indian life. The rural community, despite its poverty, retains certain moral qualities in contrast to the urban centres which stand for individualism and alienation. And the third feature associated with this theme is the perception of time giving the narratives a quality of vastness. The Largeness of canvass is an inbuilt feature of any narrative of community, whether it is represented in the form of a whole village with its highly structured socio-economic groups as in Premchand's *Godān*, or in Pannalal's *Mānavini Bhavāi* or the life of an occupational group such as fishermen, as in Manik's *Padmānadīr Mājhi* or Thakazhi's *Chemmeen*, or of a religious community such as the Syrian Christians in the novel *Parīṣkārappati* (1925, the Semicivilized) by K.K. Thomman, or of a tribe such as Tarashankar's *Hāsuli Bāker Upakathā*, Gopinath Mohanty's *Parajā* or even a group of people artificially segregated from the rest of the community for religious or economic reasons such as Thakazhi's *Thalayodu* (1947, Skull), a novel on the coir workers in Alleppy.

It is neither the unity of characters, nor the change of the individuals that is so important—though their role in the making of a narrative cannot be minimized. But it is the evocation of the largeness of space, amplitude of human emotions and a perception of time, *kāla*, as an entity transcending creation and destruction. The Telugu novel *Vēyi padagaḷu* (1939, Thousand Hoods) by Satyanarayana shows all the three features in varying degrees. It narrates the transition of a village several centuries old, and in course of narration the individual characters merge into the process of life only to vindicate the continued existence of the community. Subbannapet, the local of the novel, origin of which can be traced back to a temple and a fort—the spiritual and temporal symbols respectively—has a symbolic dimension as the characters belonging to three families have allegorical qualities, representing the ancient as well as the newly emerging values. The narrator describes the transformation of Subbannapet from a village



to a town, from its traditional anchorage to a new world of uncertainties. Critics have, very rightly, described it as 'a fictional correlative of modern India in transition.'<sup>21</sup> The narrative structure and the style both are significant, as they represent the residual features of our traditional narratives, *itihāsa*, *purāṇa*, *nītikathā*, *ākhyāna*, *upakathā*, *pācālī* etc. and their variants, in different linguistic areas.<sup>22</sup>

The so-called regional novels are in some sense, configurations of the narratives of rural communities either unaffected by the urban consciousness or threatened by the possibilities of extinction because of industrialization or urbanization. Both poetry and novel of the pre-Independence period had tried to present the rural life as the most beautiful manifestation of nature. *Pather Pācālī* weaves a story of poverty and suffering yet the nature which is a part of the rural life is always so beautiful and charming. If a metaphysical world-view, as to be found in Visvanatha Satyanarayana, that presents the village as the spiritual centre of Indian life and valorizes rural life and nature; the emerging sense of realism and understanding of the historical process of change created a resistant trend trying to demythologize the Indian village. Konakalla Venkataratanam wrote songs *Bangari māma pātalu* (1950) lamenting over the exodus of the Andhra peasants to towns, Lakshmi Narayan Lal presented the poverty-stricken Avadh in *Baya Kā Ghōsla aur Sāp* (1953), T.M.C. Raghunathan wrote about the miserable existence of the weaver community facing extinction due to mechanization, in the Tamil novel *Pancum Paciyum* (1953), and Santokh Singh Dhir narrated the hard life of the peasants in the rural Punjab in his stories *Saver Hon Tak* (1953). One can mention numerous works where the rural India appears as a habitation struggling with poverty and groaning under exploitation. This is not a post-Independence phenomenon, although all my examples are deliberately chosen from that period. Sarat Chandra and Premchand, Manik Bandyopadhyay and Kalindi Charan, Jhaverchand Meghani and Kuvempu, all the stalwarts of the pre-Independence period had tried to deconstruct the romantic image of the village. But they, too, have also added to the symbolic dimension of the village through their representation of the forces of change. The description of the village Debipur in Tarashankar's *Ārogya Niketan* is typical of the Indian situation.

... the ruined places of ancient landlords, dilapidated gardens, the temples covered with moss, rubbish heaps and fallow land overgrown with weeds, the broken steps leading down into the numerous ponds. One finds dirt and desolation all around. An ancient banyan tree towers over the scene, its branches old and dry.<sup>23</sup>

This banyan tree, a majestic symbol of Indian village and also of eternal time, appears in different forms in Indian literature. Nagarjuna's Hindi novel *Bābā Baṭesarnāth* (1954) narrates the story of the transition of an Indian village through the persona of a banyan tree: a tale of several



centuries of political turmoil and cultural upheaval including the disillusionment with the Congress after the attainment of freedom, and hope in socialism.

Along with the questions of modernity, rural-urban dichotomy, East-West relations, and sex and morality two more important issues surfaced with a bang—the women and the socially and economically underprivileged section. We have tried to focus in two separate chapters the serious concerns of the Indian writer about women and the caste as well as about the poor. The women theme is a continuation of the literary movement that began in the last century, but it was intensified in the twentieth, particularly with the growth of education and political consciousness, and culminated into an organized vigilance and struggle by the women themselves. There was a shift from the position of liberal humanism that viewed the women-question with sympathy and compassion, that criticized the patriarchal authoritarian family structure but did not question either the institution of marriage itself or the assigned roles of man and woman in areas clearly demarcated as the public and the domestic. The signs of shift from a liberal humanism to a feminism rooted in definite ideological premises were very clear in the literature of this period. The debate between East and West quite often erupted through the portrayal of women. V.M. Joshi's two women Uttara and Ragini in the novel *Rāginī* (1915) are the two clear-cut polarized characters representing the East-West opposition. Such representations frequent throughout the colonial period by now became a part of both literary and social stereotypes. Women as the uncorrupted and undisturbed centre of Indian culture is a recurrent theme. Not only does the mother in modern Indian literature retain her connections with religious sensibilities but is also presented as the sustainer and protector of the inner spirit of our society, the unchanged and the abiding values that constitute India. In twentieth century literature, Tagore, Sarat Chandra, Chalam and several women writers themselves, reformulated the issues in different ways and woman became the most problematic and engaging theme of the present century. It must be pointed out that feminism as we know it today is a recent phenomenon and most of our writers were not familiar with its theories and concerns. The portrayal of women and the foregrounding of the gender questions in the first half of this century were a part of a larger discourse involving our own experience and substantially different from the modern feminism which derives much of its inspiration from the Western world.

The suffering caused by the caste-rules dominated our literature of this period. The formation of a literary discourse on caste, I have observed earlier, was influenced by the social movements favouring its retention as well as its abolition, and the literary discourse also strengthened those social movements. In that sense the role of the theme of caste was identical with that of the theme of gender. But the former theme is slowly losing its



intensity while the latter gaining more and more complexity. The caste question presents an interesting situation today. The constitution of India repudiates caste, 'it is now impossible to use the law to uphold,' writes André Beteille, 'the age old privileges and disabilities of caste.' He admits that custom still takes account of caste distinctions—but 'here custom is in conflict with the law, whereas in the past it was in harmony with it. Nor is the force of custom equally strong in all sections of Indian society; so far as the observance of traditional caste distinction goes, it is weakest in those occupational groups in which upper class predominate.'<sup>24</sup> Caste, however, can still be used as a major theme in certain linguistic areas where it is still strong and still exists in defiance to laws of the country. It has not yet exhausted its literary possibilities it being a part of a larger thematic field, that of the socially deprived and the marginalized.

The narratives of the marginalized became the new area of thematic experience as much from a deep social concern as from a romantic desire from something unfamiliar. The second stream of these narratives was quite often inspired by contemporary European writers—and are evidences of the enthusiasm with which any European literary trend was greeted by our writers in their attempt to create a parallel movement in our literature. Knut Hamsun and Johan Bjor, for example, became the idols of some of our modern writers in the 1920s. But the imitative exercises should not obscure our vision to the fact that the interest in the underdogs was a natural historical phenomenon; it was nourished and sustained by real concerns of the writers. This literature is a genuine document of the Indian writer's anxiety for human predicaments and the limitations of the civilized society. The representations of the coalminers, the factory workers, the soldiers, the nomadic tribes, the fishermen, the snake-charmers, the scavengers, the prostitutes, the lumpens and so on which are to be found in different Indian literatures are evidences of the search for the romantic and the exotic as well as of attempts to explore the causes and the nature of human relationship and of human suffering. The exotic or the unfamiliar, undoubtedly, had its own attraction: the popular literature thrived on such materials: the life of criminals, the histories of legal battles, diaries of policemen and convicts; travels and autobiographies of sensational characters, film-actors and actresses in particular. The fantastic response to this genre can be realized with reference to three popular works published in 1954. Shankar's *Kato Ajānāre*, a well written accounts of several trials; Jarasandha's *Lauha Kapāṭ* and Basavaraja Kattimam's *Nānu Polisanagidde*, both about convicts in jail.

The theme of the marginalized is an exploration into the Indian social reality: its main concern is the problematization of poverty, justice and exploitation. One section of the writers of this body of literature took inspiration from the Gandhian ideology, Premchand, Mulk Raj Anand, Tarashankar, Gopinath Mohanty, to name a few, are among them. Another



section—Thakazhi Sivasankara Pillai, P. Kesava Dev, Sant Singh Sekhon, Manik Bandyopadhyay, Yashpal, K.A. Abbas are among them—found Marxian ideology in the widest sense as its source of hope. The ideological moorings of the writers conditioned to a large extent their choices of protagonists as well as of the villains.

#### VI THE HERO, THE HEROINE AND THE VILLAIN

The transition of the protagonists from their aristocratic status to the heroes and heroines belonging to the middle-class, and finally to the 'ordinary' and 'the common place', 'the marginalized' and 'the peasant' and 'the labourer' was the inevitable manifestation of the changes in the psyche of the literary community. The journey from the hero to the non-hero is a replacement of the fixed 'heroic' qualities defined in the traditional poetics; it is a creation of a new poetics, a new stipulation for the 'heroic' qualities. As the world of 'poetic' discourse was challenged by the modern poets by creating an alternative discourse partly as a parody of earlier aesthetics dividing beauty and ugliness into an ever-fixed, eternally separate zones of experience, and partly to legitimize their own perception of beauty, the novelists and the playwrights, too, created a new poetics of narrative. The men and women in Thakazhi's novels, to give an example, are the farmers of Kuttand, the centre of paddy fields in Kerala, or the fishermen, the coir-workers or the scavenger in Alleppy. Pannalal Patel's Kalu and Raju of *Mānavini Bhavāi*, as much as Premchand's Hori are representatives of Indian farmers. The protagonist of the Marathi novel *Garambica Bāpu* by S.N. Pendse is the illegitimate son of a patriarch in a Konkani village, an insolent adventurer; and the hero of Tarashankar's *Kabi* comes of a 'criminal' community and aspires to become a poet and 'respectable',

While the journey from the 'hero' to the 'non-hero' was a continuous and steady process, various experimentations of characters of diverse potentialities and aptitudes went on side by side. The introvert artist protagonists appeared in Indian literature from the third decade of the century. Manindralal Basu's romantic characters, sophisticated and aesthetic, fascinated the contemporary young readership. That trend matured in Buddhadeva Basu and culminated in the novels of Jibanananda in Bengali. N.S. Phadke created Ananda Rao, the artist hero in the Marathi novel *Jādugar* (1928); V.S. Khandekar made a dramatist, Ramakanta, the protagonist of his novel *Don Dhruva* (1934). A.N. Krishna Rao's *Udayarūg* (1934) is the first novel in Kannada to depict the life of the artist. The poet hero appears in Mamtara's Sindhi novel *Sāir* (1941), T.R. Subba Rao's Kannada novel *Hamsagita* (1952) and in N. Chidambara Subramaniam's Tamil novel *Ilayanātam* (1952). Like the artist hero, there also emerged a wandering hero, such as Shrikanta of Sarat Chandra and to some extent Apu of



Bibhutibhushan. The major trait in their characters, apart from their restlessness and thirst for the unknown and the distant, is a strong idealism and fine sensitiveness. The idealistic hero dominated the Indian literature.

The idealistic hero found its woman counterpart in the representation of mother and also in the heroines upholding the values of dedication and sacrifice whether for the family or for the community. Since the activities of women remained restricted more or less within the domestic space, the female characters displayed greater involvement with the emotional aspects of the domestic relationship. The narratives dealing with rural life or tribes provided a larger space for women, in comparison with the urban narratives, but the difference, was marginal. A substantial change in the portrayal of the women characters began with Tagore, followed by Sarat Chandra. By the third decade of the century with the intensification of the national movement the new heroine, irrespective of her marital status, began to appear. The mother, however, in Indian literature remained as powerful as ever.

The father represents the economic centre of the family: father is portrayed as the bread winner of the family as well as the source of authority. Yet while memorable portrayals of the mother is a recurrent feature in Indian literature, there is hardly a corresponding patriarch matching her moral authority and symbolic power. The closest approximation may be found in the portrayal of the teacher. In fact Indian literature has a teacher archetype which has a wide range of manifestations—spiritual guru, social reformer, and classroom pedagogue. But even in the highest manifestation, that is of *guru*, the teacher is rarely endowed with the mother's power to protect or her capacity to love and forgive. The *guru* can only direct towards the right path; he symbolizes the conscience of the society, he himself remains undisturbed. He reminds every generation of its debt to the past and obligation to the present. He is History: mother is Nature. There has been hardly any portrayal critical to the teacher stereotype: the noble the dedicated, the ascetic and the poor. The themes of corruption and moral degradation that became popular from the 1940s involved politicians, traders, bureaucrats, police, even doctors. But teachers continued to play his role of 'conscience'. When Karoor Nilkantha Pillai (1898–1975), himself a primary school-teacher and author of large number of stories in Malayalam on teachers, wrote *Pothichoru* (packet of rice), a story of a teacher who stole a student's lunch packet out of desperation and hunger, it hardly evoked condemnation of the teacher but was viewed as a sinister signal of a moral catastrophe.

A few words need to be said about the Indian villain, the *pratīnāyaka* or the counter-hero. The lineage of most of the villains can be traced back to mythical archetypes. In some languages a hero of the earlier period has been transformed into a villain in the later stage. Manipuri provides an



interesting example. 'Nongban' is the name of a villain; this word is often used in modern times in a pejorative sense. He appears in the folklore of Khamba and Thoibi and the popular legend says that the bird Pitha-doi, that heralds the spring, is the soul of Nongban, the lover of Thoibi. Minaketan Singh's *Aseibagi Nitaipod* (1976) in a reconstruction of the ancient legend narrates the transformation of Nongban from a frustrated lover of Thoibi to a revengeful man determined to kill Khamba, the hero. The later villains in Manipuri novels, for example in *Kamalā* and *Labāṅgalatā*, are configurations of Nongban. Some of the villains can be related to the dominant mythical archetypes: Manthara, Kaikeyi, Duryodhana, Sakuni, Ravana etc. as well with historical experience frozen into social archetypes of landlords, money-lenders, tax collectors etc. The political plays *Nildarpaṇ* and *Kīcak Vadh*, have political villains, the British; Fakirmohan Senapati and Unnabha Lakshminarayana present Ramchandra Mangraj and Chanderyya as villains—both landlords—in the novels *Cha māna aṭha gunṭha* and *Mālapalli* respectively. Ramchandra takes away the land of Saria and Bhagia, Chanderyya kills Sangadas. More than six decades later Gopinath Mohanty in *Parajā* creates a money-lender villain: Ramchandra Bisoi. Not only has the name a ring of irony but suggests an affinity with Fakirmohan's villain, both being major characters in the narratives sharing similar qualities. In course of time the Indian writers constructed a villain stereotype with regard to their physical features and moral attitudes. The crudity (or deformity) of their physical features alongwith their crude behavior suggest their moral depravity. The end of the villain is also mostly symbolic, an act of wish fulfillment, a vindication of faith in a moral universe, ultimate punishment of the evil. Ramchandra Bisoi, for example, was struck down by a person with an axe.

The villain in the urban setting or with English education has a sophisticated exterior but his motives are identical with those of his rural cousin. He is generally an owner of the tea gardens, manager in industrial houses, businessman or a police officer. The twentieth-century novels and plays created several villains from history. They are tyrants or traitors. The villains in *Mārthāṇḍa Varma* are the feudal chiefs, the *Pillamars*. They in collusion with *Ettara Yogam*, an ecclesiastical society, terrorize the whole country. Ulloor in his epic *Umā Keralam* (1913) and Pandalam Kerala Varma in his long poem *Mārthāṇḍa Devodayam* (1915) have presented them as tyrants and villains, they being loyalists, indirectly equating them with the pro-British elements in national life. Later historians, however, have projected the *pillamars* as leaders of popular movement. This kind of role reversals is to be found in the case of Queen Phuleshwari, the most glamorous villain of the early eighteenth century Assam. She was the cause of the Mowamaria uprising because of the humiliation she inflicted upon the Vaishnava Mohantas. But later she was projected as a rebel instigating



the Mowamarias against the Ahom kings. The historical villain in certain cases, has been constructed with a distinct communal bias: the political villain on the other hand has been constructed with an ideological bias. The construction of the villain is a critique of social and economic forces identified as coercive and destructive. It also problematizes the place of evil in scheme of things as well as of the ideologies and strategies to acquire power and authority. In both cases the villain is projected as the negation not only of an individual, the *nayaka*, but of the whole community.

#### VII WHERE IS BHARATVARSHA?

It is through the representations of these characters, the stereotypes and the anti-types, the heroes, the heroines and the villains, the old, young and the child, people belonging to different religions and occupations the Indian writers created a marvellous world of complexities and opulence. Our readership is still restricted to the middle-class, our authors rarely come from the underprivileged sections of the society, and the literature produced by them is concerned mainly with middle-class interests, perceptions and ideologies. Yet it must be said that this literature has tried continuously to explore into the world beyond its familiar boundaries. In the last years of his life, Tagore admitted in a poem with great humility, that his ways of life have intervened and seldom has he won access into the intimate precincts of the lives of the tiller, the weaver or the fishermen who, 'sustain the world with labor.' It is not an articulation of one poet in sympathy with the underdogs. Tagore and all his contemporaries were concerned with 'the obscure man', his 'unspoken soul' and 'humiliated heart.' It is through the representation of men and women yet to find a space in our literature, they were acquiring new perceptions about India, as they were discovering different Indias.

The image of India that the educated Indian constructed as an answer to the Western nation state, is a space that accommodated various identities, regional, linguistic and communal. It was possible for them not to treat *deśa* and *naḍu*, *nationalism* and *internationalism*, *religion* and *humanism* as structures of opposition but as a hierarchy within the structure that can harmoniously coexist. Indian literatures, though rooted in particular languages, traditions and regions helped very substantially towards the creation of the image of India as something more permanent than a territorial or political concept. The writers defined the territory of this India not so much in terms of political boundaries as much as with reference to mythology and history, poetry and arts. Yet that image of India was threatened from time to time by different forces under the banner of linguistic identity, cultural uniqueness and religious patriotism. Individual identity



and the image of India are the two main concerns that have dominated the literature of this period.

Phanishvar Renu's great novel *Mailā Āncal* presents a protagonist, an educated doctor who is significantly a waif saved from the river, and brought up by a woman abandoned by her husband, who also got lost one day in the crowd. In the language of the author, 'one mother had floated him in the stream of Koshi, another mother got lost in the waves of crowd.' Yet the protagonist found an identity through the discovery of his own potentiality. The metaphor of the waif finally finding his identity and equating the mother with the motherland that appeared in *Gora* recurs in this novel with a new relevance. Renu's protagonist looks at the small village, as part of a larger space, it is the *mailā āncal*, the soiled border, of India. This metaphor appeared in a song written by Tagore during the partition of Bengal, where the poet found in the soil of the country (*deśer māṭi*) the *āncal* of *Viśva mā* (the world mother) giving a spiritual and universal dimension to our newly emerging regional patriotism.

Yet the region with its geographical specifics is important. The language and culture and faith all lend concreteness to our existence. The India that has been constructed by our poets and scholars, is relevant if only that is a part of our perception of the reality. In the novel *Āraṇyak* (1939) Bhubhuti Bhushan juxtaposed that image of India created by us with the perception of the world in which a tribal girl lives.

I felt a desire to know the limits of Bhanumati's world. I asked her,

'Have you ever been to a city?'

'No Babuji', she answered.

'Have you heard of any cities?' I enquired.

'Gaya, Munger, Patna'.

'Haven't you heard of Calcutta?'

'Yes, I have'.

'Do you know where is that?', I asked.

'No, Babuji'

'Do you know the name of the country where we live?'

'Yes, we live in the district of Gaya'

'Haven't you heard of Bharatvarsha?'

Bhanumati shook her head: she has not heard of it. She had never been out of Chakmakitola.

Where is Bharatvarsha?

Bhanumati is not only an illiterate tribal girl, an inhabitant of an obscure poor village in the forest land of Bihar, she is also a representative of a lost civilization built long ago by her non-Aryan ancestors. The two characters participating in the dialogue belong to two cultural zones, carrying different perceptions of history, different images of country; one describes his country—*deśa* as 'Bharatvarsha', which does not even exist in the



knowledge of the other. The question asked by the narrator-where is Bharatvarsha? problematizes modern India's search for identity.

What is revealed through constant exploration by the writers is a diverse India, composed of many races, many civilizations, many regions, many religions, and many languages. The discovery of each part only leads to the exploration of the other. Indian literature, through its representations of the concrete men and women and of the familiar regions constantly going beyond its confines and moving towards Bharatvarsha.



# Notes

## CHAPTER 1: Author-Reader-Intermediaries

1. For these terms see *AHIL* (d), pp. 44–6.
2. D.D. Kosambi, *The Culture and Civilization of Ancient India*, Vikas Publishing House, New Delhi, 1970, sixth impression 1981, p. 2.
3. See M.K. Naik, *A History of Indian English Literature*, SA, 1982, pp. 97–105, 146–51.
4. Quoted by A. Schimmel, *Classical Urdu Literature From the Beginning to Iqbal*, Wiesbaden, 1975, p. 239.
5. *Ibid.*, p. 240.
6. S. Padikkal, R.Q.
7. Bengali woman writers became the focus of serious critical attention in this century. Yogendranath Gupta's *Bāṅger Mahilā Kabi* (1929, 2nd ed. 1952), an account of the Bengali poetesses, and Anurupa Devi's *Sāhitye nārī: Srasṭrī O Sṛṣṭi* (1949)—women in Literature: Creator and Creation—are two important works on women writers.
8. For details see Shila Barthakur, ed. *Lekhikār Jivani* (Biographies of women writers) written in Assamese, vol. I. All Asam Lekhika Samaroh Samiti, Tezpur, 1987.
9. *Khātā* (1893) included, in *Galpaguccha*, vol. I. For English tr. see 'The Note Book', *The House Warming and Other Selected Writings*, tr. by Mary Lago, Tarun Gupta and Amiya Chakravarty, New American History, New York, 1965.
10. Udaya Narayan Singh, R.Q.
11. Kumar Pradhan, *A History of Nepali Literature*, SA, 1984, p. 124.
12. Savitri Rout, *Woman Pioneers in Oriya Literature*, Motilal Banarasidas, Delhi, 1972, p. 58.
13. K. Deshpande and M.V. Rajadhyaksha, *A History of Marathi Literature*, SA, 1988, p. 142.
14. C. Raveendran, R.Q.
15. Krishna Chaitanya, *A History of Malayalam Literature*, Orient Longman, 1971, p. 482.
16. Akavoor Narayanan, R.Q.
17. *The Statesman*, 28 October 1991.
18. See Karine Schomer, *Mahadevi Varma*, University of California Press, 1983, p. 196f.
19. See *EIL*, vol. IV, p. 3043; also Krishna Chaitanya, *op. cit.*, pp. 212–13.
20. *Ibid.*, p. 213.
21. Lata Murugkar, *Dalit Panther Movement in Maharashtra*, Popular Prakashan, Bombay, 1991.
22. *CIL*, vol. I, p. 453. Noted poets like Veluri Sivarama Sastri (1892–1967), Visvanatha Satyanarayana (1895–1976) and Pingale Lakshmikantan (1894–1972) were disciples of these two poets.
23. N.D. Mirajkar, R.Q.



24. Silent 'Devadas' in Bengali was released by Eastern Film Syndicate in 1928. The first talkie in Bengali and Hindi was produced by the New Theatres in 1935. Nishith Kumar Mukhopadhyay, *Bāṅglā Sāhitya O Bāṅglā Calaccitra*, Calcutta, 1986.
25. Shyam Singh, 'Shashi', *EIL*, vol. IV, p. 334.
26. Schomer, op. cit., p. 270f.
27. Roland Barthes, 'The Death of the Author', *Image-Music-Text*, tr. and ed. by Stephen Heath, Fontana, London, 1977.
28. Dhurjati Prasad Mukerji, *Sociology of Indian Culture* (1st edn. 1942), Rawat Publication, Jaipur, 1979, p. 117.
29. Ibid., p. 143.
30. H. Ajwani, *History of Sindhi Literature*, SA, 1970, pp. 200–01.
31. *CIL*, vol. II, p. 1181.
32. Ibid., p. 1187.
33. Academic response to Children Literature in Bengali is quite warm. Among the useful works Asha Gangopadhyay's book on the development of Bengali Juvenile Literature (1961) and Nabendu Sen's historical and analytical account of the children's literature (1992) deserve special mention.
34. Shivaji Bandyopadhyay, *Gopāl Rākhāl Dvanda Samās*, Papyrus, Calcutta, 1991.
35. See Tony Benett, 'Texts, Readers, Reading Formations', *The Bulletin of the Mid-West Modern Language Association*, vol. 16:1, 1983, pp. 3–17.

## CHAPTER 2: Literary Interactions

1. R. Oza, R.Q.
2. Amrit Rai, *A House Divided*, OUP, 1984, p. 264.
3. Gopi Chand Narang, R.Q.
4. See *Muslim Bāṅglā Sāmāyik Patra*, Pakistan Publications, Dacca, 1966. The ancestry of this style, commonly known as *Musalmani Bāṅlā*, can be traced in the 18th Century in the writings of Bharat Chandra Ray. In 1882 Nawab Abdul Latif told before the Hunter Commission that the medium for the Bengali Muslims, whom he described as 'lower class' Muslims, should have a Bengali free from the superstructure of Sanskritism and 'supplemented by the numerous words of Arabic and Persian origin. . . .' (See Badaruddin Umar, *Pūrba Bāṅlar Saṁskṛtir Saṁkaṭ*, Calcutta, 1971, pp. 89–90. For the story of Musalmani Bengali see, Qazi Abdul Mannan, *The Emergence and Development of Dobhasi Literature in Bengal*, University of Dacca, 1967, also Sisir Kumar Das, 'Standardization of Hindi and Bengali' *Pacific Linguistics*, series C. no. 47, the Australian National University, 1948.
5. Muhammad Ayub Khan, *Friends Not Master*, London, 1967, p. 102.
6. Very recently Rahi Masoom Raza who favours Devanagari script, in an interview observed: 'the struggle for the Persian script is not the struggle for a language but it is the struggle of the Muslims for a separate identity and the reason for their remaining cut-off from the national mainstream.' *The Hindustan Times, Magazine*, 12 April 1994.
7. Mu. Varadarajan, *A History of Tamil Literature*, SA, 1988, p. 11.
8. Ibid., p. 12.
9. For contemporary situation in Tamil, *Language and Society in India*, ILAS, Shimla, 1969, p. 233.
10. See E. Barnollow and S. Krishnaswamy, *Indian Film*, OUP, 1980, p. 180.
11. Udaya Narayana Singh, R.Q.
12. P.N. Pusp, R.Q.



13. Kamil Veith Zvelebil, *A History of Indian Literature/Tamil Literature*, Wiesbaden, 1974, p. 244.
14. Srinivasa Iyengar, *The Novel in Modern India*, 1964, p. 9.
15. S.H. Vatsyayan, 'Hindi Literature', *Con. IL*, SA, New Delhi, 1959, p. 79.
16. O.N.V. Kurup, 'Sarat Chandra Chatterji': A Malayalee View', *The Golden Book of Sarat Chandra*, Manik Mukhopadhyay, ed., Calcutta, 1977, p. 92.
17. N.D. Mirajkar, R.Q.
18. Mohammad Hasan, 'On Sarat Chandra Chatterji',—*The Golden Book of Sarat Chandra*, op. cit., p. 239.
19. Jainendra Kumar, *Ibid.*, p. 51.
20. Girish Rai, *EIL*, vol. II, p. 1090.
21. *EIL*, vol. II, p. 1086.
22. The Rise and Fall of 'Chandragupta', *Comparative Literature, Theory and Practice*, ed. Amiya Dev and Sisir Kumar Das, IAS, Shimla, 1989, p. 226.
23. 'A Plea for English for Higher Education', *Language and Society in India*, Transactions of Indian Institute of Advanced Study, vol. 8, Shimla, 1969, pp. 279–80.
24. Amaresh Datta, 'The Other Person', *Indian Literature*, no. 144, July-August 1991, p. 99.
25. Kosambi, op. cit., p. 206.
26. Makarand Paranjape, R.Q.
27. See *NBIL*, vol. V, pp. 236–37. Different parts of the epic were translated into Nepali by different poets between the period 1903 and 1936. The same cantos were translated by different poets, e.g. both Narendranath Rimal and Bhairav Prasad Sharma translated 'Bhisma Parva' in 1921 and 1927 respectively.
28. Kosambi, op. cit., p. 206.
29. *Ibid.*, p. 209.
30. M. Sadiq, *A History of Urdu Literature*, OUP, Delhi, 1984, p. 450.
31. 'Iqbal and the Price of Philosopher's Stone', *Iqbal*, ed. Ali Sardar Jafri and K.S. Duggal, New Delhi, not dated (? 1977), p. 105.
32. R.A. Nicholson, tr. *Secrets of the Self* (1920), Arnold-Heinemann, London, 1978, pp. 33–34.
33. Varadarajan, op. cit., p. 339.
34. See Harish Trivedi, 'Omar Khayyam in India, An Evolution Through Persian English and Hindi', *Papers in Comparative Literature*, vol. II, ed. Amiya Dev, Jadavpur University, 1992, pp. 36–63.
35. Nirad C. Chaudhuri, *The Autobiography of an Unknown Indian* (1951), Jaico Publishing House, Bombay, 1966, p. 101.
36. The date of the Urdu translation is not known.

### CHAPTER 3: Political Movements and Indian Writers

1. Partha Chatterjee, *Nationalist Thought and the Colonial World*, OUP, 1986.
2. Tagore's essay 'Śikṣār Milan' (The Meeting of Education) written during the heady days of nationalism was rebutted by Saratchandra in an essay entitled 'Śikṣār Biroth' (The Hostility between Education).
3. Chatterjee, op. cit., p. 51.
4. *Ibid.*
5. M.V. Rajadhyaksha, *CIL*, vol. I, p. 401.
6. S.C. Dwivedi, *Contribution of Writers to Indian Freedom Movement*, ed. N.V. Krishna Warrior, Indian Writers Union, Kerala, 1988, p. 934.



7. Ibid., p. 951.
8. Ibid., p. 974.
9. *Bartamān Bhārat* (1899), *Complete Works of Swami Vivekananda*, vol. IV, Advaita Ashram, 1966, p. 480.
10. Quoted in Kanai Samata, 'Gāndhī O Rabīndranāth', *Gāndhī Parīkramā*, ed. Sailesh Kumar Banerji, Calcutta, 1968, pp. 343–44.
11. Gandhi's impact on Indian literatures was not uniform; in some literatures it was quite marginal. Mansukhlal Jhaveri calls the period of Gujarati literature between 1915 and 1945, Gandhian Era, because of his political stature and not because his position as a writer. As a writer Gandhi did not make any substantial impact on any Indian literature. C.N. Patel writes: 'Gandhiji's Gujarati writing bears no . . . traces of literary influence. His acquaintance with Gujarati literature was limited as he always remained an outsider to the mainstream of its thought and feeling and expressive idiom, so much so that an eminent Gujarati man of letters is reputed to have remarked that Gandhiji did not know even as much Gujarati as a matriculate.' *Mahatma Gandhi in His Gujarati Writings*, SA, 1981, p. 12.
12. 'Ente Gurunāthan', by Vallathol, tr. P.K. Parameswaran Nair, *History of Malayalam Literature*, SA, 1977, p. 200.
13. S. Abdul Rahman, *CIL*, vol. I, p. 444.
14. See K.M. George, *Anthos.*, p. 488.
15. M.K. Gandhi, *Hind Swaraj* (1909/1921), *The Selected Works of Mahatma Gandhi*, vol. IV, p. 150.
16. Ibid., p. 155.
17. Ibid., p. 155.
18. Sadiq, op. cit., p. 396.
19. Ibid., p. 399.
20. Ibid., p. 410.
21. Quoted by Pramathanath Bisi, 'Rabīndra Sāhitye Gāndhī Caritrer Purbābhās', *Rabīndra Bicitrā*, Calcutta, 1945, pp. 89–103.
22. Although Gandhi's first biography, *An Indian Patriot in South Africa*, by J.I. Doke was published in 1909 from London, its first Indian edition came from Madras in 1919.
23. This play is available in English, *Three Plays of Rabindranath Tagore*, tr. Marjorie Sykes. Also see Kripalani, *Rabindranath Tagore*, OUP, 1961, p. 299, and Robert Payne, *The Life and Death of Mahatma Gandhi*, London, 1969, pp. 353–53.
24. *Hind Swaraj*, op. cit., pp. 173–74.
25. For various responses to Gandhi by Indian leaders see Rabindranath Tagore, *Mahatma Gandhi* (Collection of articles, 1948), also *Letters to a Friend*, London, 1928. Sibnarayan Ray, ed., *Gandhi, India and the World*, Bombay, 1970, Subhash Chandra Bose, *The Indian Struggle, 1935–42*, Calcutta, 1942, p. 98.
26. Hiren Mukherji, 'A Unique Leader', *The Mahatma: Marxist Evaluation*, ed. by S.A. Dange, et. al., Delhi, 1965, p. 44. See also Mukerji's *Gandhi: A Study*, Calcutta, 1959.
27. Long before Raja Rao, Anand, Tarashankar Banerji and Satinath Bhaduri—Gandhi has become a supernatural figure in his *Dhōḍāi Caritmānas*—Gandhi was completely apotheosized in many rural areas. See the fine study by Shahid Amin, 'Gandhi as Mahatma: Gorakhpur District, Eastern U.P., 1921–22', *Subaltern Studies*, III, ed. Ranjit Guha, OUP, 1989, pp. 27–44.
28. M.E. Speare, *The Political Novel* (1924) reprint Russell and Russell, New York, 1966, p. ix.



29. Kurukkal is a much neglected writer even though he is comparable to Bankim and Chiplunkar. He was the political guru of K. Ramakrishna Pillai, the fearless journalist, who was exiled from the state for his courageous journalistic activities exposing the misrule of the *dewans*. See R. Leela Devi, *Influence of English on Malayalam Novels*, College Book House, Trivandrum, 1978, pp. 107–18.
30. *Hind Swaraj*, op. cit., pp. 158–59.
31. Jawaharlal Nehru, *An Autobiography* (1936), OUP, 1982, pp. 272–73, also see Nehru, *The Discovery of India* (1946), OUP, 1989, pp. 307–11.
32. Krishna Chaitanya, op. cit., p. 269. A. Narayanan informs, 'strange as it may seem, there is not a single novel in Malayalam on Gandhi or the struggle for Independence as the main theme.' R.Q.
33. Yogendra K. Malik, 'Contemporary Political Novels in Hindi', *Politics and the Novel in India*, ed. by Yogendra K. Malik, Orient Longman, New Delhi, 1978, p. 16.
34. See V. Gopalan, *ibid.*, p. 107.
35. Ashish Nandy, *The Illegitimacy of Nationalism*, OUP, Delhi, 1994, p. 14.
36. For Lukacs' essay see *Reviews and Articles*, tr. by Peter Palmer, London, Merlin, 1983. For a critical appraisal see Sisir Kumar Das, 'The Wrath of Lukacs', *Contribution on Lukacs*, ed. Margit Koves and Shaswati Mazumdar (Department of Slavonic and Fino-Ugrian Studies, University of Delhi, 1989), pp. 17–26 and also Nandy, op. cit., pp. 15–19.
37. Nandy, op. cit., p. 19.
38. Kshama Rao met Gandhi and wanted to join the Satyagraha movement. Her work is an account of Gandhi's activities beginning from the South Africa days till the Gandhi-Irwin Pact. Second volume narrates his life from 1931 to his seventy-fifth birthday.
39. K.S. Venkataramani, *Kandan*, The Patriot, Madras, 1932, p. 249.
40. K.H. Qadiri, *Hasrat Mohani*, Idarsh-i-Adabiyat, Delhi, 1985, for analysis of his work, pp. 350–68.
41. *Ibid.*, p. 274.
42. *Ibid.*, p. 294.
43. Deshpande and Rajadhyaksha, op. cit., p. 160, also Mahadev L. Apte, Yogendra K. Malik, ed., op. cit., p. 80f.
44. Apte, op. cit., p. 81.
45. For a detailed analysis of the formation of the character Sabyasachi see, Nandy, op. cit., p. 28f and S.C. Sen Gupta, *India Wrests Freedom*, Calcutta, 1982. Also see Manmathanath Gupta, *Bhagat Singh and His Times*, Lipi Prakashan, Delhi, 1977.
46. Kripalani, op. cit., p. 378.
47. Nandy, op. cit., p. 34. In the preface to the first edition which was later withdrawn following the criticism of the Bengali nationalists. Tagore mentions his last meeting with the nationalist leader Brahmabandhab Upadhyay (1861–1907), one of the most remarkable characters of the period. 'He went up to the door, turned towards me and stood. Then said, 'Rabibabu, I have fallen very low.' After this he did not wait any longer. I clearly understood that it was only to say these heart-rending words that he had come in the first place. But by then he had been caught in the snares of activities and there was no escape from them.' Tagore's novel is about the degeneration of man's basic qualities.
48. Harish Trivedi, Preface to Amrit Rai, *Premchand*, tr. into English by Harish Trivedi, PPH, 1982, p. v.
49. Amrit Rai, *Ibid.*, p. 113.

50. Ibid., p. 113.
51. Ibid., p. 155.
52. Jagdamba Prasad Dixit, 'Prem Chand and Gandhism', *Premchand*, ed. Shiv Kumar Misra, National, Delhi, 1986, p. 132.
53. Amrit Rai (1982), op. cit., pp. 197–98.
54. Ibid., p. 199.
55. Tr. G.C. Narang, see his *Urdu Language and Literature*, Sterling Publishers Pvt. Ltd., 1991, p. 67.
56. For a study of Indian literary response to the Russian Revolution see Qamar Rais, ed., *October Revolution, Impact on Indian Literature*, Sterling Publishers, New Delhi, 1978.
57. Sumit Sarkar, *Modern India*, Macmillan, 1983, p. 248.
58. Gautam Chattopadhyay in Qamar Rais, ed., op. cit., p. 21.
59. English tr. *Letters from Russia* by Sasadhar Sinha, Visva Bharati, Calcutta, 1960.
60. Quoted by P. Chandervaker, in Qamar Rais, ed., op. cit., p. 87.
61. See Ajay Kumar Ghosh, *Bhagat Singh and His Comrades*, Bombay, 1945; Gopal Thakur, *Bhagat Singh—The Man and His Ideas*, Delhi, 1962; Manmathanath Gupta, *Bhagat Singh and His Times*, op. cit.
62. Tarashankar Bandyopadhyay, *Āmār Sāhitya Jiban*, 1954.
63. *Kalindi*, tr. Leila L. Javitch, Munshiram Manoharlal, 1948, p. 237.
64. Ibid., 270-L.
65. Quoted in Amrit Rai, *Premchand*, op. cit., p. 291.
66. Tr. David Rubin, in *Deliverance and Other Stories* by Premchand, Penguin India, 1988, pp. 234–35.
67. P.C. Joshi, 'Novel as a Social Protest: The Anti-Colonial Peasant', in Munshi Premchand, *Social Science Probings*, vol. II, no. 1, March 1985, p. 109.
68. English translation of the essay done by Ravi Bakaya, included in *Premchand*, ed. Bhisham Sahni and O.P. Paliwal, Premchand Centenary Celebrations Committee, 1980, pp. 83–91.
69. Ibid., p. 91.
70. For the background and history of AIPWA see H.M. Nayak, ed., *Impact of Marxism on Indian Life and Literature*, Institute of Kannada Studies, University of Mysore, 1972; Sudhi Pradhan, ed., *Marxist Cultural Movement in India, 1936-47*, National Book Agency, Calcutta, 1979; and Carlo Coppola, ed., *Marxist Influences and South Asian Literatures* (1973), Chanakya Publications, Delhi, Indian ed. 1988.
71. See also chapter 9.
72. For difference in the two versions see Carlo Coppola, op. cit., pp. 9–12. One may briefly mention some of the major differences: the L.R. Version begins with 'Radical changes are taking place in Indian society' and *Hans* version changes *radical* into *badi badi tabdiliyan* (great changes). The L.R. talks of a 'common languages' the *Hans* version changes into 'national'. The idea of a common script (Indo-Roman) is endorsed by both came from a talk of Suniti Kumar Chatterji who delivered it in London in 1934–35 attended by Zaheer and others.
73. Coppola, op. cit., p. 20.
74. Ibid., p. 31.
75. See Ahmed Ali, 'The Progressive Writers' Movement and Creative Writers in Urdu', Coppola, Ibid., pp. 42–53.
76. K. Ayyappa Paniker, 'Socialist Realism and the Progressive Movement in Malayalam' included in Coppola, op. cit., p. 171.



77. For English translation see *Anthos*. I (1992), op. cit., pp. 1105–07.
78. V. Ramakrishna, 'Literary and Theatre Movements in Colonial Andhra', *Social Scientist*, vol. 21, Nos. 1–2, January–February 1993, p. 74.
79. See chapter 5.
80. One is reminded of, without suggesting any similarity between the two, Seth Govind Das' Hindi novel *Siddhānt-Svatantrya* (1938), a political saga of three generations. The father is a British loyalist while the son starts as an agitator but finally ends up as a supporter of the British. The grandson joins Gandhi and gets killed by the police on the order of his father.
81. See Gyanendra Pandey, ed., *The Indian Nation in 1942*, Centre for Studies in Social Sciences, Calcutta, K.P. Bagchi and Company, Calcutta, 1988.
82. Quoted in Sarkar, op. cit., p. 388.
83. Narang, op. cit.
84. See Kutubuddin Ahmad, *Jyotiprasad Agarwal, The Dramatist-Artist*, unpublished Doctoral dissertation of the Dibrugarh University, 1990.
85. For details see the most comprehensive biography of Subhash Chandra Bose, *Brothers Against the Raj* by Leonard A. Gordon, Viking, New Delhi, 1990.
86. See Gyanendra Pandey, 'The Revolt of August 1942 in Eastern UP and Bihar', (Pandey, ed. *The Indian Nation in 1942*, op. cit.)... it is not the quiet efforts at self-regeneration initiated by Mahatma Gandhi, but the military daring of Netaji Subhash Chandra Bose is widely recalled in northern India as the factor chiefly responsible for winning India her independence.' p. 159.
87. See chapter 4.
88. See Ranjit Das Gupta, 'Peasants, Workers and Freedom Struggle, Jalpaiguri, 1945–57', *Myth and Reality: The Struggle for Freedom in India, 1945–47*, ed. by Amit Kumar Gupta, Manohar, New Delhi, 1987, pp. 435–45.
89. M. Leelavathy, *CIL*, vol. I, p. 394.

#### CHAPTER 4: The Construction of the Past

1. See S.P. Sen, *Historians and Historiography in Modern India*, Institute of Historical Studies, Calcutta, 1973; and J.P. De Souza and C.M. Kulkarni, ed., *Historiography in Indian Languages*, Oriental Publishers, 1972.
2. Alban G. Widgery, *Interpretations of History*, George Allen and Unwin Ltd., London, 1961, pp. 231–34.
3. See S.P. Sen, ed., op. cit., pp. 44–45.
4. 'What is Historical Knowledge for us Today?', *The Historian Between the Ethnologist and the Futurologist*, ed. J. Dumontion and D. Moise, Mouton, 1973, p. 171.
5. Ibid., p. 177.
6. John Kenyon, *The History Men*, Weidenfold and Nicolson, London, 1983, p. 71.
7. For details see R.R. Rao, *Portuguese Rule in Goa*, Asia Publishing House, Bombay, 1963.
8. Surinder Singh Kohli, *Panjabi Sahit dā Itihās*, 1943. Gopal Singh, *Panjabi Sahit dā Itihās*, 1946, points out that in Bhai Vir Singh's novels Muslims in general are villains, Hindus spineless and Sikhs brave. See also Harcharan Singh Sobti, *The Sikh Psyche*, Eastern Book Linkers, Delhi, 1990.
9. S. Guptan Nair, *C.V. Raman Pillai*, SA, New Delhi, 1992, p. 48.
10. See Preface to *Cikkavira Rājendra*, NBT, New Delhi, 1985.
11. Gulabdas Broker, 'Gujarati Novel', *CIL*, vol. I, p. 621.
12. Jhaveri, *History of Gujarati Literature*, SA, 1978, p. 154. See B.P. Bhatt, 'Historical

Novels of Gujarat', *Munshi: His Art and Work*, ed. by N.C. Mehta, V.N. Bhushan, *et al.*, Padma Publications Ltd., Bombay, 1947, pp. 100–55.

13. Bhatt, *Ibid.*
14. *Ibid.*, p. 102.
15. Jhaveri, *op. cit.*, pp. 155–56.
16. *Ibid.*, p. 155.
17. *Ibid.*
18. Birinchi Kumar Barua, *History of Assamese Literature*, SA, 1978, pp. 151–52.
19. For details see Maheswar Neog, *Lachit Barphukan*, Publications Division, Ministry of Information and Broadcasting, Government of India, 1983.
20. Information by Dr. P. Balasubramanian, Reader in Tamil, University of Delhi.
21. Mu. Varadarajan, *op. cit.*, p. 277.
22. *Ibid.*, p. 278.
23. It was first serialized in the journal *Kalki* in 1941.
24. Varadarajan, *op. cit.*, p. 278.
25. S. Kundaswami, 'Turaivan', *CIL*, vol. I, p. 697.
26. C. Raveendran's observation on Kalki's *Ponniyin Selvan* are worth quoting as indicator of Kalki's extreme popularity among the common readers. 'During my school days in the sixties, I have seen how Kalki's *Ponniyin Selvan*, a novel in five parts running into 3000 pages, being enjoyed by the working class. In a small *bidi* factory near my home at Tuticorin, a mason used to read the novel every day to the *bidi* workers—all of them non-literate—who would listen to the story while they were rolling *bidis*.' There are of course opinions, extremely critical of Kalki. Ka. Naa. Subramaniam indicted him strongly. According to him Kalki's writings are crammed with melodrama and his style sugared and sentimental. K. Zvelebil thinks Kalki knows how to organize his materials and to make things exciting and to appeal to the readers, chiefly women. (*The Smile of Marugan*, Leiden, E.J. Brill, 1973, p. 291).
27. G.V. Sitapati, *History of Telugu Literature*, SA, 1968, p. 214.
28. Most probably it was based on Bankim Chandra's Bengali work *Rājasimha*. This play was banned by the government.
29. *Mayūkh* was translated into Tamil in 1942 by T.N. Kumaraswamy.
30. H.G. Wells, *The Outline of History* (1920), Garden City Publishing Co., Inc., New York, 1929, p. 371.
31. Roy became the most popular writer in Hindi area. In 1937 he was claimed by a translator in Hindi as the 'greatest dramatist of India', and in the thirties a Hindi critic expressed unhappiness over the 'undue influence' of Ray on Hindi dramatist. For a perceptive study of the Hindi response to Dwijendralal Ray and particularly Jayashankar Prasad's indebtedness to the Bengali play *Chandragupta*, see Jayanti Chattopadhyay, 'The Rise and Fall of *Chandragupta*', *Amiya Dev and Sisir Kumar Das*, ed., *op. cit.*, pp. 219–31.
32. *Chatrapati Shivaji* (1948, Te. Bio.) by Malladi Lakshminarayan Sinha Sastri, *Sivaji Mahārājavu* (1949, Mal. Bio.) by N. Krishna Pillai, *Sivaji Vijayam* (1950, Tamil Play) by N. Kannakarajan Ayyer, *Chatrapati Shivaji* (1950, Te. play) by V. Satyanarayanavu. It is interesting to note that Kavindra Parmananda's *Paramānanda Kāvya* (written on the occasion of Shivaji's coronation in 1674) was published in 1952 edited by Govinda Saktharam Sardesai with a foreword by Jadunath Sarkar.
33. S.S. Sharma, see *Contribution to Writers to Indian Movement*, II, *op. cit.*, p. 1003.
34. There are not many works on this theme in Indian languages. Bhagavat Misra is perhaps the only poet in Hindi to write a poem entitled 'Karbālā' (1945). In



- 1924 Raghunath Chaudhury published an Assamese narrative poem also entitled *Karbālā*.
35. See Amrit Rai (1982), op. cit., pp. 169–72.
  36. During the national movement, however, the Bengali stage continued to project some of the heroes like Sirajuddalla, and Tipu Sultan and created new heroes like Kedar Ray and Chand Ray from the history of Bengal. Mahendra Gupta, a prolific playwright and actor wrote a play *Tipu Sultān* (1944), which became popular in Bengali stage.
  37. Professor Gopi Chand Narang writes: 'As regards historical themes the second half of the 19th century was the period of their great popularity, and such writers as Shibli, Hali, Azad and Sharar, all wrote to glorify the Islamic past. But to my mind this trend exhausted itself by 1914.' R.Q.
  38. Ramadarash Mishra, *Modern Hindi Fiction*, Bansal and Co., Delhi, 1983, p. 214.
  39. L.S. Seshagiri Rao, *Masti Venkatesa Ayyangar*, Institute of Kannada Studies, University of Mysore, 1976, pp. 43–44.
  40. Ibid., p. 45.
  41. Ibid., p. 48.

## CHAPTER 5: Mythology and Modern Indian Literature

1. 'Mythological Novels' were not completely absent. Haraprasad Satri's *Vālmīkir Jay* (1881) or Hoskere Chidambarayya's Kannada 'pauranic' novel *Maitreyi* (1912) are fine examples.
2. P.K. Parameswaran Nair, op. cit., p. 195, also see Krishna Chaitanya, op. cit., p. 244.
3. Nair, op. cit., p. 195.
4. P. Venkataramayya's *Damayanti Caritram* (Telugu, 1911), A. Seshagiri Rao's, *Damayanti* (Telugu, 1926), Jahurbaksha's *Nala Damayanī* (Hindi, 1927), and Harendranath Sarma's *Damayanti* (Assamese, 1930) are a few examples of this exercise. Several translations/adaptations from the Sanskrit and new editions of old texts written in the pre-colonial period were printed in the century. Dayaram Gidumal, for instance, adapted the story from the Sanskrit in 1929; Unnayi Variyar's eighteenth century text *Nala Carita* was edited by M.H. Shastri in 1959 with an introduction by Ulloor S. Parmesvarayyar.
5. See H. Hiltbeital, *The Cult of Draupadi*, The University of Chicago, 1988.
6. Prema Nanadakumar, *Poems of Subramania Bharati*, SA, 1978, p. 34.
7. Ibid., p. 37.
8. There is a folk performance in certain part of Tamilnadu where the theme of the stripping of Draupadi is enacted. This is known as 'Draupadi Vastrāpaharan'. It is one of the the most popular *Terukkutu* forms. Before disrobing Draupadi, the actor playing the role of Duhshasana asks forgiveness from the audience and also prays to Draupadi (who is regarded as a mother goddess) to pardon him. It is the 'vanniar' community, which has several temples of Draupadi, sponsors these performances and engages people from the 'tambiran' community (normally these people teach *terukkutu*). I am grateful to Dr. C. Raveendran for this information and also to his article 'Mahabharata and Folk Tradition of Tamilnadu', (unpublished), presented at the Seminar in the Department of Modern Indian Languages, University of Delhi. Also see T. Janakiraman's 'Forms of Tamil Folk Drama' included in *Contemporary Playwright and Play Production*, proceedings of a seminar held in New Delhi, 31 March–2 April 1961, pp. 82–84.

9. In Kerala, it may be mentioned, certain types of leather-puppet shadow plays are based on the texts of Kamba Ramayana.
10. The work also contains 'a discussion of ancient India and Italian painting and its projection into the modern age.' Sekhon and Duggal, *A History of Punjabi Literature*, SA, 1992, p. 335.
11. I am indebted to Dr. A. Mariappan's unpublished paper 'Ahalya Episode in Tamil' presented in a seminar at the Department of Modern Indian Languages, Delhi University. The theme of adultery to which Ahalya theme belongs, also includes the myth of Tara powerfully treated by Michael Madhusudan Datta in the 19th century. Bhagavati Charan Varma in his verse play *Tārā* (1950) brings out the conflict of Tara within a Freudian framework.
12. Tr. Lila Ray and Naresh Mishra, see Kalindi Charan Panigrahi, *Glimpses on Art and Literature*, Oriya Cuttack Students' Store, 1976, p. 105.
13. M. Achutan, 'Movement of Progressive Literature', see N.V. Krishna Warrior, ed. op. cit., p. 751.
14. K. Narasimha Rao, *EIL*, vol. II, p. 1115.
15. Bhatt wrote more than twenty short monographs on the characters of the *Ramayana* and the *Mahabharata*. This series was primarily meant for the non-adult readers but was responded warmly by all sections of people. Among the more popular works in the series are *Duryodhan* (1930), *Pāñcālī* (1930), *Yuthiṣṭhir* (1931), *Kṛṣṇa* (1932), *Bhīṣma* (1932), *Sītā* (1934), *Kaikeyī-Maṇḍodari* (1936).
16. Srikanthayya who knew Greek, translated Aeschylus' *Persae* under the title *Pārasikaru* (1935) and introduced the Greek concept of tragedy in Kannada.
17. J.S. 'Kamayani', *EIL*, vol. III, p. 1950.
18. Girija Kumar Mathur, 'Hindi', *CIL*, vol. I, pp. 361–62.
19. P.N. Pusp, R.Q.
20. I am indebted to Dr T. Susheela, Reader in Telugu, University of Delhi, for these information.
21. Gopi Chand Narang, Tradition and Innovation in Faiz Ahmad Faiz', *Urdu Language and Literature*, Sterling Publishers, Delhi, 1991, p. 103f.
22. Naik, op. cit., p. 99.
23. Ibid., p. 51.
24. Ibid., p. 46.
25. Srinivasa Iyengar, *Sri Aurobindo*, SA, 1955, p. 78.
26. Tagore found the 'plot' in *The Sanskrit Buddhist Literature of Nepal* (1882) by Rajendralal Mitra, which was one of the most frequently used books by the Nineteenth-century Bengali authors. Haraprasad Sastri, a scholar of Buddhism, wrote a delightful novel *Bener Meye* (1920) on the social life of Bengal around the tenth century when Buddhism was on the decline. Ishan Chandra Ghosh's (1858–1935) translation of *Jātakas* from Pali to Bengali in six volumes (1917–30) had inspired some writers to use Buddhist themes. Saradindu Bandyopadhyay's stories, *Jātismar* (1932) were suggested by the *Jātaka*.
27. H.K. Ramachand Murthy, *CIL*, vol. I, p. 519.
28. Yashodhara was a favourite subject in Kannada Jaina tradition, the finest poetic manifestation of which can be seen in Jaina's *Yaśodharā Carita* (written in the 13th century), a celebrated narrative poem.
29. Tr. C.N. Sastry, *Anthos*, I, p. 1100.
30. N.D. Mirajkar in *Buddhist Themes in Modern Indian Literature*, Institute of Asian Studies, Madras, 1992, p. 145f.
31. See Eleanor Zelliot, *From Untouchable to Dalit*, Manohar, New Delhi, 1992, p. 256f.



- Zelliot quotes a poem by one Ranu Bhima of Pune which is curiously an unacknowledged and a verbatim translation of Rabindranath Tagore's Bengali poem 'Buddhadebar Prati' written on 24 October 1931 included in *Pariseṣ*.
32. Mavelikkara Achyuthan, *EIL*, vol. III, p. 2519. It may be mentioned that this poem has inspired not less than a dozen works in Malayalam. Parameswaran Nair, *op. cit.*, p. 206.
  33. K.M. George, *Western Influence on Malayalam Language and Literature*, SA, 1972, p. 129.
  34. *Ibid.*, p. 136.
  35. Varadaraja Rao, *EIL*, vol. II, pp. 1440–41, also see R.S. Mugali, *op. cit.*, 1975, p. 109.
  36. K. Narasimha Murthy, *Modern Kannada Literature*, Pustakalaya Publications, Bangalore, 1992, p. 37.
  37. Tr. K. Narasimha Murthy. *Anthos*, I, 1992, p. 649.

## CHAPTER 6: Indian Theatre and the Drama

1. Jitendra Sharma, *EIL*, vol. II, p. 1068.
2. Motilal Kammu, *EIL*, vol. II, p. 1079.
3. G.K. Bhatt, *EIL*, vol. II, p. 1109.
4. See Balwant Gargi, *Theatre in India*, Theatre Arts Books, New York, 1962, p. 162.
5. M.K. Naik, *op. cit.*, p. 105, also see K.R. Srinivasa Iyengar, *Indian Writing in English*, Asia Publishing House, Bombay, 1962, pp. 233–36.
6. Rawat Saraswati, *EIL*, vol. II, p. 1100.
7. Kushwant Singh, *The Sikhs*, 1953, p. 172. For detail see Sekhon and Duggal, *op. cit.*, p. 331f; also Mohan Singh, 'Punjabi Drama', *Indian Drama*, Publications Division, 1981, pp. 112–14.
8. Ali Jawad Zaidi, *A History of Urdu Literature*, SA, 1993, p. 258.
9. Mohammad Hasan, *EIL*, vol. I, p. 1117.
10. Anwer Azeem, *CIL*, vol. I, p. 588.
11. Gopi Chand Narang, R.Q.
12. Hari Kant Jethwani, *CIL*, vol. I, p. 572.
13. L.H. Ajwani, *op. cit.*, pp. 209–10.
14. Dr. C. Raveendran writes: 'Many stories about his career as a dramatist and actor are still popular. A story goes that one of his best plays *Abhimanyu* was written within one night with one hundred songs.' 'Tamil Drama: An Introduction', unpublished.
15. Adya Rangachari, *The Indian Theatre*, NBT, New Delhi, 1971.
16. Varadarajan, p. 268.
17. *Ibid.*, p. 269.
18. *Mañōṇ Maṇiyam*, preface, 1891, p. 17.
19. Sitakanta Mahapatra, *CIL*, vol. I, p. 546.
20. J. Hemalata, *CIL*, vol. I, p. 584.
21. G.V. Sitapati, *History of Telugu Literature*, *op. cit.*, p. 261f.
22. J. Hemalata, *op. cit.*, p. 584.
23. Shiv Kumar Joshi, *CIL*, vol. I, p. 502.
24. Birendra Narayan, *EIL*, vol. II, p. 1075.
25. Indu Prakash Pandey, *Hindi Literature*, Firma K.L. Mukhopadhyaya, Calcutta, 1975, p. 155.
26. Indar Nath Madan, *Prem Chand*, Minerva Book Shop, Lahore, 1946, p. 164.

27. P. Gaeffke, *Hindi Literature in the Twentieth Century*, Wiesbaden, 1978, pp. 93–94.
28. For biographical detail see Mohan Nadkarni, *Bal Gandharva*, NBT, 1988.
29. N.D. Mirajkar, R.Q.
30. For details see Sushil Kumar Mukherjee, *The Story of the Calcutta Theatres*, K.P. Bagchi and Company, Calcutta, 1982, and Kiranmay Raha, *Bengali Theatre*, NBT, New Delhi, 1978.
31. Adya Rangacharya, op. cit., p. 125.
32. Ibid., p. 121.
33. For a competent survey of Tagore's plays see the introduction of *Rabindranath Tagore: Three Plays*, tr. Ananda Lal, The M.P. Birla Foundation, Calcutta, 1987, also Chittapriya Ghosh, *CIL*, vol. I, pp. 489–93.
34. Edward Thompson, *Rabindranath Tagore*, 1948, 2nd ed. Calcutta, 1979, p. 84.
35. *Chitra* (1912) the English version of the Bengali *Citrāṅgadā*, and *Sacrifice and other Plays* (1917) containing *Rājā o Rānī*, *Bisarjan*, *Mālinī* and *Prakṛtir Pratishódh* followed soon after the success of the English *Gitanjali* (1912).
36. Naik, op. cit., p. 103. For a perceptive study of Tagore's plays in English see Srinivasa Iyengar (1962), op. cit., pp. 122–43. Also see Thompson, op. cit., pp. 206–16 who is very critical of certain features of Tagorean structure.
37. Birendra Narayan, op. cit., p. 105.
38. Chittapriya Ghosh, *CIL*, vol. I, p. 493; also Gargi, op. cit., p. 123.
39. Birinchi Kumar Barua, *History of Assamese Literature*, SA, 1970, p. 159.
40. Bhaduri was the first Indian actor to perform an Indian play in America. Bhaduri took his troupe and staged *Sītā* in New York. His production was a failure though he received some good reviews. Raha, op. cit., pp. 94–104.
41. It is an interesting work comprised of four volumes (1933–34), of which the first volume is a prose narrative and remaining volumes are plays.
42. Quoted in Birendra Narayan, op. cit., p. 47.
43. R.V. Dhongde, *CIL*, vol. I, p. 539.
44. Adya Rangacharya, op. cit., p. 131. Like novels, the theatre also felt impact of Gandhi. Vaman Gopal/Vir Vamanarao Joshi's *Ram Dundubhi* (1927), and *Dharma Simhāsan* (1929) are two patriotic plays. Shrinivas N. Tadpatrikar wrote a play *Gāndhī Tōpi* (1921) to depict the switch over from Tilak-politics to the emerging Gandhi. Y.N. Tipnis wrote *Rājranjan* (1925) for the propagation of Khadi, characters appeared on the stage spinning charkha.
45. Adya Rangacharya, op. cit., p. 128.
46. For details see Sushil Kumar Mukherjee, op. cit., p. 161f.
47. Raha, op. cit., p. 126.
48. For a full length study of Ibsen and Bengali drama see Naresh Chandra Khan's *Ibsen O Bāṃglā Nāṭak*, Calcutta, 1986.
49. For a brief but serious account of the changes in Marathi stage see Dnyaneshwar Nadkarni's *New Directions in the Marathi Theatre*, Maharashtra Information Centre, Delhi, 1967.
50. K. Raghavan Pillai, *CIL*, vol. I, p. 532.
51. Mugli, *History of Kannada Literature*, SA, 1975, p. 128.
52. B.H. Bhakhendwala, *EIL*, vol. II, p. 1073.
53. Mama Saheb Warekar, 'Marāṭhī Nāṭya' in *Bhāratīya Nāṭya Sāhitya*, ed. Nagendra, S. Chand and Co., 1968, p. 514.
54. Ali Mohammad Lone, *CIL*, vol. I, p. 524.
55. V. Ramasubramanian, *Ibid.*, p. 580.



56. For details see S. Theodore Baskaran, *The Message Bearers*, Cre-A, Madras, 1981, pp. 29–40.
57. Sudhi Pradhan, ed., op. cit., . 129.
58. Raha, op. cit., p. 130.
59. V. Ramakrishna, 'Literary and Theatre Movements in Colonial Andhra: Struggle for Left Ideological Legitimacy', *Social Scientist*, vol. 21, Nos. 1–2, January–February 1993.
60. Ritwik Ghatak's film *Komal Gāndhar* is a critique of the disintegrating IPTA movement. 'The film alienated Ghatak from his exposed comrades. In *Svādhīnatā*, the party journal, they criticized the film as antiparty propaganda. In fact, they held group meetings before cinema halls to label Ghatak a renegade, a Trotskyite.' Debashish Goswami, 'Nurturing Shallow Dramas', *The Statesman, Miscellany*, 31 October 1993, p. 9.
61. Shiv Kumar Joshi, *CIL*, vol. I, p. 506.
62. Ali Mohammad Lone, *ibid.*, p. 527.
63. Anuradha Kapur, 'The Representation of Gods and Heroes', *Journal of Arts and Ideas*, vols. 23–24, January 1993, pp. 85–107. Also see E. Barnouw, E. and R. Krishnaswamy, op. cit., pp. 7–9.
64. Kapur, *Ibid.*, pp. 99–100.
65. Utpal Datta, 'Bāṃlā nāṭak O Yuroper Darśan', *Nāṭya Akādemi Patrikā*, 3 West Bengal Natya Akademi, January 1993, p. 31.
66. Lalit Kumar Simha, 'Rangamanc aur Abhinay Kalā', quoted in Birendra Narayan, op. cit.
67. *Ibid.*, pp. 49–50.
68. *Ibid.*, p. 48.
69. *CIL*, II, p. 539.
70. *Ibid.*, pp. 540–41.
71. 'An Armoured Car for the Road to Proletarian Revolution: An Interview', *Journal of Arts and Ideas*, no. 8, July–September 1984, p. 26.
72. Preface, *Sanyāsī*. Translation mine.
73. Birendra Narayan, op. cit., p. 77.

## CHAPTER 7: Phases of Indian Poetry

1. *Anthos* I, op. cit., p. 357.
2. Naik, op. cit., p. 69.
3. See Sri Aurobindo, *The Future Poetry*, Sri Aurobindo Ashram, Pondicherry, 1953. The articles included in it were published serially in the monthly *Arya* from December 1917 to July 1920.
4. 'The National Evolution of Poetry', *Future Poetry*, *Ibid.*, p. 36.
5. *Ibid.*, p. 38.
6. 'New Birth or Decadence?' *Ibid.*, p. 189.
7. 'The Soul of Poetic Delight and Beauty', *Ibid.*, pp. 236–37.
8. Naik, op. cit., p. 143.
9. Nilambar Dev Sharma, *EIL*, vol. IV, p. 3240.
10. P.N. Pusp. R.Q.
11. Pradhan, op. cit., p. 108.
12. Ghanshyam Nepal, R.Q.
13. Pradhan, op. cit., p. 712.

14. Jayakanta Mishra, *History of Maithili Literature*, SA, 1976, p. 295.
15. Hiralal Maheshwari, *History of Rajasthani Literature*, SA, 1980, p. 204.
16. Hari Daryani, *EIL*, vol. II, p. 1813.
17. H.L. Sadarangani, *CIL*, vol. I, p. 437.
18. Iram Babu Singh, 'Anganhal Singh Hijam', *EIL*, vol. II, p. 1573; also *Anthos*, I., p. 258.
19. Tr. by R.K. Birendra Singh, *Anthos*, I, p. 817.
20. S.S. Kholi, *Anthos*, I, p. 323.
21. See Chapter 12.
22. Satinder Singh, *CIL*, vol. I, pp. 422–23.
23. Tr. of 'Kuri Pothohar di' (A Pothochari girl) by Balwant Gargi. *Anthos*, p. 939.
24. S.S. Narula, *EIL*, vol. III, p. 2725.
25. Tr. K. Krishnamoorthy, *Anthos*, I, p. 1019.
26. A comprehensive bibliography of Tagore translation in various Indian languages is yet to be prepared. Sahitya Akademi has brought out a catalogue entitled *Tagore Literature* (1986) which lists only the books preserved in the Akademi Library. Useful though it is, it hardly reflects the magnitude of Tagore's translations in Indian languages.
27. See the perceptive article, V.K. Gokak, 'Tagore's Influence on Modern Indian Poetry', *Indian Literature*, vol. IV, 1961, SA, pp. 99–115.
28. Jawaharlal Nehru, Introduction, *Rabindranath Tagore Centenary Volume*, SA, 1961, p. xiii.
29. 'Sabuj Patrer Mukhapatra' (Baisakh 1321, April-May 1915).
30. Amiya Dev, *CIL*, vol. I, p. 341.
31. Buddhadeva Basu, *An Acre of Green Grass* (1948), Papyrus, Calcutta, 1982, p.49. For a perceptive assessment of Nazrul Islam, see pp. 48–54.
32. Hem Barua, *Assamese Literature*, NBT, New Delhi, 1965, p. 150.
33. Mahendra Bora, *CIL*, vol. I, p. 329.
34. Birinchi Kumar Barua, in *Con. I.L.*, SA, 1959, p. 5.
35. Hem Barua, op. cit., p. 167.
36. Bara, *CIL*, vol. I. p. 330.
37. The name *Satyavadi* was given to this movement as it originated from a residential school established by Gopabandhu Das in 1909 at a place called Satyavadi, near Puri.
38. Tr. by Saubhagya Kumar Misra, *Anthos*, I, p. 899.
39. These students studying at the Ravenshaw College formed a club called *Nonsense Club* and brought out a handwritten magazine *Abakāsa*. This club was later changed into *Sabuja Sāhitya Samiti*. In 1932 Harihar Mohapatra edited a journal *Yugabīṇā*, which was the forum of this literary group, all of them Tagorites.
40. Sitakanta Mahapatra, *EIL*, vol. IV, p. 3273.
41. Ibid., also see Mayadhar Mansinha, 'Oriya' *Com. I.L.*, p. 182.
42. Girija Kumar Mathur, *CIL*, vol. I, p. 36.
43. In his 'A Note on Modern Writing' (included in *Vibhāva* ed. U.R. Anantha Murthy, et. al., Bangalore, 1992) Udayan Vajpeyi raises an interesting point about Khariboli. 'Modernity was an unnecessary burden on this language', observes Vajpeyi, 'but, at the same time, was the only possible way to understand the sudden changes which the language had undergone' (p. 53).
44. S.H. Vatsyayan, *Con. IL*, p. 85.
45. For Chāyāvād see Nand Dulare Vajpeyi's studies on Nirala, Pant and Mahadevi Varma (*Hindī Sāhitya: Bīsūi Śatābdī*, Lucknow, 1949); Peter Gaeffke's 'Hindi



- Poetry under the Influence of R. Thakur' (Hindi Literature, Wiesbaden, 1978); Namvar Singh's fine study *Chāyāvād* (Benaras, 1955) and Uday Bhanu Singh, ed., *Chāyāvād Par Likhit Śreṣṭh Nibandha kā Saṃgraha*, Delhi, 1967.
46. Such identification has been criticized by many, most recently by Udayan Vajpeyi, who thinks '... these poems (i.e. the poems of Nirala and Jayshankar Prasad) are engaging in with the texts of, for example, Kalidasa and Goswami Tulsidas. It is this dialogue, this game with the poetry of the past, which form the very core of the ethos of *Chhayawadi* poetry which was partially incorrectly labelled again and again as Romantic.' *Vibhāva*, op. cit., p. 59.
  47. Girija Kumar Mathur, *CIL*, vol. I, p. 36.
  48. For a brief but substantial report on the debate on *Chāyāvād* amongst the Hindi critics and its defence by the poets see Karine Schomer, op. cit., pp. 106–23.
  49. Tr. Shashi Shankar Sharma from 'Maun Nimantran' (1923), *Pallavi, Anthos*, I, p. 584.
  50. Jindal, op. cit., p. 309.
  51. ardha-vikac is hṛday-kamal me ā tu priye, / choḍ kar vandhanmay chando kī.
  52. Shantinath Desai, *CIL*, vol. I, p. 372.
  53. Ibid., p. 373.
  54. G.V. Sitapati, op. cit., p. 178.
  55. The term was coined by G. Harisarvottama Rao in 1920. In response to a question about influence of Tagore on *Bhāva Kavita* Vishvanatha Satynarayana answers, 'I was for a very small time under the influence of Tagore. His influence did me no good. I appreciated his short stories. I was a *Bhava Kavi*. But less under Tagore's influence. I don't think it is a live force today. The rich classical Telugu literature is much above Tagore and many Western poets...' 'My Self—My Work', *Vimarsini*, no. 2., January 1977, ed. by K.V. Ramakoti Sastry, Kakatiya University, p. 96.
  56. Sitapati, op. cit., p. 179.
  57. Ibid., p. 180.
  58. Ayyappa Paniker, see *Anthos*, I, p. 239.
  59. Parameswar Nair, op. cit., p. 195.
  60. M. Leelavathy, *CIL*, vol. I, p. 392.
  61. Ayyappa Paniker, *Anthos*, I, p. 245.
  62. Deshpande and Rajadhyaksha, op. cit., p. 135.
  63. Suresh Dalal, *CIL*, vol. I, p. 352.
  64. M. Jhaveri, op. cit., pp. 118–19.
  65. Thakore went on revising his old poems and adding new ones. In 1926 he published *Bhaṅkar dhārā* II, in 1942 *Bhaṅkar dhārā*, III and finally collected all his poems in *Bhaṅkar* (1951).
  66. *EIL*, vol. V, p. 4313.
  67. See Prema Nanda Kumar, *Bharati*, SA, 1978, Cha. XIV.
  68. S. Abdur Rahman, 'Modern Poetry: Tamil', *CIL*, vol. I, p. 443.
  69. Ibid., p. 446.
  70. Ali Jawad Zaidi, op. cit., p. 281.
  71. Ibid., p. 285.
  72. For details see Saraswati Saran 'Kaif, *Chakbast*, SA, 1986.
  73. Ibid., p. 67. Schimmel (1975) writes about Chakbast that he 'tried to adapt Urdu to Hindu themes and used it for his ideas on religious reforms in Hinduism just as his contemporaries did for their Muslim ideals. He devoted many touching

threnodies to the great figures of the Indian freedom movement and is considered to be the outstanding representative of this art.' (p. 240).

74. See Ali Jawad Zaidi, op. cit., pp. 291-308; Sadiq, op. cit.
75. Sadiq, op. cit., p. 400.
76. Ibid., p. 451.
77. Schimmel (1975); Iqbal's 'Satanology belongs to the most fascinating parts of his work, since he sees in Satan, following the model of Goethe's Mephistopheles and some Sufi ideas, the power which is necessary to create true life by its very resistance and negative activities for the current of life can flow only where a positive and negative pole exists (p. 246). Also see Schimmel, 'The Figure of Satan in the Work of Muhammad Iqbal', included in Koehler (1977), pp. 211-25.
78. Shamsur Rahaman Faruqi, *The Secret Mirror, Essays on Urdu Poetry*, Academic Literature, Delhi, 1981, p. 105.
79. Ali Jawad Zaidi, op. cit., p. 291.
80. Sadiq, op. cit., p. 452.
81. Schimmel, op. cit., pp. 249-59.
82. See Rastogi (1987), Chapter VIII, an interesting study in contrast between Iqbal and Tagore, pp. 260-68.
83. Sadiq, op. cit., p. 453.
84. 'Sāhitya Rūp', *Prabāsi* (Baisākh, 1935/1928), quoted by Sukumar Sen, *Bāṅglā Sāhityer Itihās*, vol. IV, 1963, p. 255.
85. *Śeṣer Kabitā* (1929), tr. into English by Krishna Kripalani under the title *Farewell, my Friend*, Jaico Publishing House, Bombay, 1956, pp. 8-9.
86. Ibid., p. 10.
87. Buddhadeva Basu, op. cit., p. 62.
88. Ka. Naa. Subramaniam writes, 'Apart from Whitman, the other great influence in the newest experiment of Bharathi' came from the Vedic poetry. 'Shortly before this time, he should have become familiar with the prose poems of Tagore's translations of his poems contained in *Gitanjali. Bharathi's Free Verse Experiment*, Pondicherry University, 1989, p. 92.
89. C.R. Sarma, *CIL*, vol. I, p. 456.
90. Zaidi, op. cit., p. 376.
91. Sadiq, op. cit., p. 570.
92. Mahendra Bora, *CIL*, vol. I, p. 331.
93. Tr. by Umashankar Joshi. see *Anthos*. I, p. 573.
94. Buddhadeva, Basu, op. cit., p. 69.
95. Tr. Chidananda Dasgupta, *Indian Poetry Today*, I, Indian Council for Cultural Relations, New Delhi, 1985, p. 34.
96. Amiya Dev, *CIL*, vol. I, p. 343.
97. Translated by me with the help of Professor G. Lakshminarayana.
98. See H.M. Nayak, ed., *Impact of Marxism on Indian Life and Literature*, Institute of Kannada Studies, University of Mysore, 1972.
99. See the unpublished preface to *Viṇā* by Sumitranandan Pant, now collected in his *Gadya Pāth* under the title 'Vijñapti' where he gives reasons for the decline of *Chāyāvād*.
100. See S.H. Vatsyayan (1957); *Con. IL*, pp. 95-96; and Girija Kumar Mathur, *CIL*, vol. I, op. cit., pp. 367-70.
101. Tr. Jatindra Mohan Mohanty, see *Anthos*. I, p. 307.



102. Jatindra Mohan Mohanty, *CIL*, vol. I, p. 4141.
103. The poems contained in the book were written between 1930 and 1945.
104. See Ali Jawad Zaidi, op. cit., pp. 310–20.
105. Schimmel (1975), op. cit., p. 243.
106. Sadiq, op. cit., p. 502.
107. Among the modern Urdu poets of the Indian sub-continent Faiz is the most widely translated. See the translation of V.G. Kiernan, *Poems by Faiz*, George Allen and Unwin Ltd., London, 1971. Also see *An Anthology of Modern Poetry*, ed. by Haidar Bakht and Kathleen Grant Jaeger, Educational Publishing House, Delhi, 1984. This work includes translations from Mahiuddin, Rashid, Miraji, Jafri, Akhtar-Aman, Munir-ur-Rehman and Faiz.
108. The quotations are from Kiernan (1971).
109. Gopi Chand Narang, *EIL*, vol. II, p. 1258.
110. Sadiq, op. cit., p. 578.
111. Narang, *EIL*, vol. II, p. 1259.
112. Tr. Kiernan, op. cit., p. 211.
113. A.A. Siddiqi, 'Iqbal and Marxism', *Iqbal*, ed. A.A. Ansari, New Delhi, 1978.
114. See Sadiq, op. cit., p. 557f; Qamar Rais, *CIL*, op. cit., p. 466; Zaidi, op. cit., p. 376f.
115. Basu, op. cit., p. 70.
116. Ibid.
117. English tr. by Amiya Chakravarty, *A Tagore Reader*, Beacon Press, Boston, 1961, p. 249.
118. S. Balu Rao, 'Problems of Translating T.S. Eliot in Kannada', *Indian Literature*, 133, September-October 1989, p. 130.
119. Nava Kanta Baruah, 'Eliotiana: Testament of a Poet', *Eliot in Assamese Literature*, ed. Pona Mohanta, Purbanchal Prakash, Guwahati, 1992.
120. Mansingh, *History of Oriya Literature*, SA, New Delhi, 1962, p. 258.
121. See a critique of these views, Bijay K. Danta, 'Towards a Problematic of Influence', Pona Mohanta, op. cit., pp. 55–68.
122. Suresh Dalal, *CIL*, vol. I, p. 357.
123. Deepak Mehta, *Anthos*, I, op. cit., p. 139.
124. See Surjit Singh Dulai's comprehensive paper 'Progression in Punjabi Literature' included in Coppola, op. cit., pp. 225–347.
125. Ibid., p. 328.
126. Tr. Surjit Singh Dulai, op. cit., p. 319.
127. Tr. N.D. Mirajkar.
128. Ibid.
129. I am grateful to Professor N.D. Mirajkar for his help to formulate my thoughts on the growth of 'new poetry' in Marathi.
130. Vilas Sarang, 'Marxist Orientation in the Poetry of Vinda Karandikar', included in Coppola, op. cit., p. 212.
131. Tr. by S.N. Desai, see *CIL*, vol. I, p. 376.
132. Ibid.
133. A. Narayanan, R.Q.
134. N.D. Mirajkar, R.Q.
135. N. Harichandan, R.Q.
136. G. Lakshminarayan informs me that 'during the period under reference, the question of obscurity in (Telugu) poetry did not become a major issue. Akkiraju Umakantam was the only major critic to speak about it.' Harish Trivedi writes,

'Modern Hindi never did become forbiddingly obscure, though the introduction, in the 1930s and 1940s, of free verse did cause some consternation as well as derision . . .' R.Q.

137. For a recent debate on modern poetry and obscurity see Hiren Gohain's critique in Pona Mahanta, ed., op. cit., pp. 97–106.
138. Proceedings of the Second All-India Writers' Conference (Benaras, 1947), PEN, Bombay, 1950, p. 174.

## CHAPTER 8: The Other Harmony

1. For details of the development of prose in various languages see *CIL*, vol. II, pp. 841–958, also *EIL*, vol. II, pp. 1211–37.
2. For details see *AHIL* (d), pp. 67–77, 104–09, 165–82 and 255–70.
3. Alokaranjan Dasgupta, 'Bengali', *Indian Literature Since Independence*, ed. K.R. Srinivasa Iyengar, SA, 1973, p. 17.
4. S. Sivapathi Sundaram, *CIL*, vol. II, p. 934.
5. Ibid., p. 938.
6. Birinchi Kumar Barua, op. cit., p. 184.
7. S. Guptan Nair, *CIL*, vol. II, p. 892.
8. Mansinha, *History of Oriya Literature*, op. cit., p. 237.
9. Khageswar Mahapatra, *CIL*, vol. II, p. 911.
10. Gurcharan Singh, *CIL*, vol. II, p. 916. For Gurbakhsh Singh also see Sekhon and Duggal, op. cit., pp. 365–66.
11. Gurcharan Singh, Ibid., p. 917.
12. D. Anjaneyulu, *CIL*, vol. II, p. 944.
13. V.M. Inamdar, *EIL*, vol. II, p. 1220.
14. V.M. Inamdar, *CIL*, vol. II, p. 883.
15. M.A. Husainin, *CIL*, vol. II, p. 953.
16. S.M. Hasnain, *EIL*, vol. II, p. 1237.
17. Zaidi, op. cit., p. 419.
18. Ibid., pp. 422–28, also see Muhammad Sadiq, op. cit., pp. 601–03.
19. Husaini, op. cit., p. 954.
20. Olivinho Gomes, *EIL*, vol. IV, 'Konkani Prose', p. 3402.
21. Joysh Gurung, *EIL*, vol. II, p. 1228, for details on essay in Nepali. Also see Pradhan Kumar, op. cit., pp. 194–203.
22. A rough computation of number of published works in Dogri, Konkani, Manipuri, Maithili, Nepali and Rajasthani on the basis of data provided in the *National Bibliography of Literature*, vol. V (1900–1980) is presented here. I have taken the books published between 1901 and 1956. It may be noted that some of the publications are not dated. No work of prose was available in Dogri and Rajasthani.

	Essay	Humour and Satire	History, Biography, Travel
Konkani	2	1	33
Maithili	5	4	6
Manipuri	11	1	27
Nepali	5	7	47

23. Bhabani Bhattacharya, *Mahatma Gandhi*, Arnold-Heinemann, Delhi, 1982, p. 126.
24. Quoted in Ibid., p. 135.



25. Naik, op. cit., p. 127.
26. Sisir Kumar Das, *The Artist in Chains*, New Statesman, New Delhi, 1984, p. 115f.
27. Sukumar Azhicode, *CIL*, vol. II, p. 1096.
28. See Sivapatha Sundaram, op. cit., p. 938; also A.V. Subramanian, *EIL*, vol. V, pp. 4383–84.
29. S. Na. Sastry, *EIL*, vol. V, p. 4385.
30. Mahapatra, *CIL*, vol. II, p. 912.
31. R.L. Khandelwal, Travelogue (Hindi), *EIL*, vol. V, p. 4371.
32. See Maya Devi Rai, Travelogue (Nepali), *EIL*, vol. V, p. 4379.
33. K. Sankaran Namboothiri, Travelogue (Malayalam), *EIL*, vol. V, p. 4374.
34. S. Guptan Nair, *CIL*, vol. II, p. 892.
35. I have borrowed the expression from Lennard J. Davis who in his *Resisting Novels Ideology and Fiction* (Methuen, New York, 1987), uses the phrase in a different sense: 'how the attempt to transform a terrain into a literary representation can create a 'known unknown' space—an ideological representation of property that at once attempts to make it known and at the same time objectifies and falsifies it' (p. 55).
36. Nehru, *Autobiography*, op. cit., pp. 37–38.
37. Chaudhuri, N.C., op. cit., pp. 2–5.

## CHAPTER 9: Indian Fiction

1. Sitapati, op. cit., p. 219.
2. *NBIL* lists translations of 11 works of Panchkadi De into Telugu. *Manoramā* was first translated in 1913 and the book had the last edition in 1954, the year *NBIL* was published. His *Māyabī* was translated into Kannada in 1928. De was widely read in Assam and Orissa and in Hindi-speaking areas where detective novels were very popular. One notices steady popularity of these novels for a very long period.
3. J. Malati Shankar, *EIL*, vol. I, pp. 935–36.
4. I am indebted to S. Kanakaraj's paper 'Detective Fiction in the West and the East', presented at the 2nd Binniel Congress of Comparative Literature Association of India held at Delhi, 1993.
5. *INBL* lists 20 publications of Duraisami Iyengar most of which were published between 1945 and 1952.
6. S. Kanakaraj, op. cit.
7. R. Leela Devi, op. cit.
8. *The Parrots' Training*, Thacker, Spink and Co., Calcutta and Simla, 1918; republished by Visva Bharati in 1944.
9. K. Sankaran Namboothiri, *EIL*, vol. V, p. 4054. Also see M. Achuthan, Malayalam, Short Story, *CIL*, vol. II, pp. 775–82 and P.K. Parameswaran Nair, op. cit., p. 136f.
10. A detailed account of this group is to be found in B.S. Ramaiah's book *Manikkodi Kālam* (The Age of Manikkodi, Madras, 1980), for which Ramaiah got the Sahitya Akademi Award in 1982. It was first serialised in the monthly journal *Deepam* ed. by N. Parthasarathy (last instalment, October 1971).
11. Varadarajan, op. cit., p. 285.
12. S. Sivapatha Sundaram, Short Story: Tamil, *CIL*, vol. II, p. 815.
13. Ibid.
14. C.N. Mangla, *EIL*, vol. III, p. 2020.
15. Bhisham Sahni, Short Story: Hindi, *CIL*, vol. II, p. 752.

16. Indar Nath Madan, *Premchand*, Minerva Book Shop, Lahore, 1946, p. 130f.
17. The standard edition of Premchand's collection of short stories is *Mansarovar* in 8 Vols. (1936–41).
18. Madan, op. cit., p. 163.
19. Quoted from *Deliverance and Other Stories*, tr. by David Rubin, op. cit., p. 138.
20. Rubin, op. cit., p. 192.
21. The Telugu film, *Oka Oorie Katha* (1978) made by Mrinal Sen was based on this story.
22. Krishna Kripalani, *Rabindranath Tagore*, OUP, London, 1962, p. 241.
23. Motilal Jotwani, *EIL*, vol. V, p. 4069.
24. Ajwani, op. cit., p. 206.
25. For a comprehensive study of Punjabi story, see S.S. Uppal, *Punjabi Short Story*, New Delhi, 1966.
26. Gurcharan Singh, Short Story: Punjabi, *CIL*, vol. II, p. 708, also see S.S. Soz, Short Story: Punjabi, *EIL*, vol. V, p. 4066.
27. Soz, *Ibid.*, p. 4065.
28. See *A Tribute to Sajjad Zaheer*, selected by Ali Baquer, Afro-Asian Writers' Association, Seema Publications, New Delhi, 1987. Rashid Jahan was the most important woman in the early phase of Progressive Movement. She was married to Mahmmuduzzafar, a member of the royal family of Rampur. Ahmed Ali speculates that Mahmmuduzzafar's contribution to this volume was originally written in English and later translated into Urdu by Sajjad Zaheer. See Coppola, op. cit., p. 3.
29. Joginder Paul, Short Story: Urdu, *CIL*, vol. II, p. 829.
30. Gopi Chand Narang, 'Major Trends in Urdu Short Story', *Indian Literature*, vol. XVI, Nos. 1 and 2, January-June 1973, p. 115f.
31. Zaidi writes, 'He encountered a more hostile criticism in Pakistan, where he had returned after partition. They actually drove him to insanity but he recovered and it appears from the letters he wrote to Ismat Chughtai that he wished to return to India, the land of his adoption but death cheated him of the choice.' op. cit., p. 401.
32. *Ibid.*, p. 401.
33. Balraj Komal, *EIL*, vol. III, p. 2594.
34. See *AHIL* (d), pp. 113–16, 197–218, 287–301. I am indebted to the sections on the novel in *CIL*, vol. I and *EIL*, vol. III in preparation of this section. I have been also helped by several colleagues of mine in the Department of Modern Indian Languages for checking various information collected by me from different sources.
35. Ghanshyam Nepal, R.Q.
36. Gurcharan Singh, Punjabi Novel, *CIL*, vol. I, p. 678.
37. *EIL*, vol. IV, p. 2997.
38. Sitapati, op. cit., p. 217.
39. It is rather interesting that Sitapati in his *History of Telugu Literature* does not even mention Chalam.
40. K.M. Tharakan, Novel: Malayalam, *CIL*, vol. I, p. 654.
41. *Ibid.*
42. L.S. Seshagiri Rao, Novel: Kannada, *CIL*, vol. I, p. 637.
43. Qamar Rais, Novel: Urdu, *CIL*, vol. I, p. 714.
44. Ganeswar Misra, The Novel: Oriya, *CIL*, vol. I, p. 675.
45. Jhaveri, op. cit., p. 168.



46. A.S.P. Ayer also published a book of short stories entitled *The Finger of Destiny and Other Stories* (1932), emphasizing the fate of women in Hindu society. Most of the stories have a moralistic plot and flat and dull characters.
47. Deshpande and Rajadhyaksha, op. cit., p. 153.
48. Arun Sadhu, 'New Voices from Maharashtra', *The Sunday Statesman*, 5 August 1984.
49. Sukumar Sen, *History of Bengali Literature*, SA, 1960, pp. 313–14.
50. Lila Ray, *A Challenging Decade*, D.M. Library, Calcutta, 1953, p. 51.
51. Rama Darasa Misra, *Modern Hindi Fiction*, Bansal and Co., New Delhi, 1983, p. 235.
52. M.D. Hatkanaglekar, Novel, *CIL*, Vol. I, p. 666.
53. Gulabdas Broker, Novel: Gujarati, *CIL*, vol. I, p. 623.
54. L.S. Seshagiri Rao, *CIL*, vol. I, p. 639.
55. Shankar Mokasi Puneekar, *EIL*, vol. V, p. 1980.
56. Nirmala Jain, *CIL*, vol. I, p. 632.
57. For English tr. see *A River called Titas*, tr. by Kalpana Bardhan, Penguin Books, India, New Delhi, 1992.

#### CHAPTER 10: The Narratives of Suffering—Caste and the Underprivileged

1. 'Harijan', *Selections from Gandhi*, ed. N.K. Bose, Navajivan publishing House, Amedabad, 1948, pp. 264–65.
2. This novel was translated into Tamil in 1944 by Dinamani Kariyalayam, Madras.
3. B.D. Bhushan's unpublished dissertation on *Untouchability* submitted for the M.Phil. degree of Delhi University in 1989.
4. Mahar group is one of the major sections of the untouchables, normally believed to be the original inhabitant of Maharashtra. Ketkar once explained the etymology of 'Mahārāṣṭra' as 'Mahārañce rāṣṭra' (The Nation of Mahar), Mirajkar, R.O.
5. B. Kuppuswamy, *Social Change in India*, Delhi, 1987, also J.H. Hutton, *Caste in India*, OUP, London, 1951, pp. 205–06.
6. See G.S. Lokhande, *Bhimrao Ramji Ambedkar*, Sterling, New Delhi, 1977, pp. 113–19. For a study of Gandhi-Ambedkar relationship see Eleanor Zelliot, 'Gandhi and Ambedkar—A Study in Leadership', J. Michael Mahar, ed., *The Untouchables in Contemporary India*, The University of Arizona Press, Arizona, 1972, pp. 69–96.
7. Quoted in Kuppuswamy, op.cit., p. 212.
8. Nair, op.cit., p. 187.
9. Ibid., p. 188.
10. Ibid.
11. Translated by Krishna Chaitanya. See Krishna Chaitanya, op.cit., p. 227.
12. C.M. Bandivadekar, *Hindī aur Marāṭhī Ke Sāmājīk Upanyaskā tulanātmak Adhyayan*, Krishna Brothers, Ajmer, 1969, p. 174.
13. S.S. Prabhakar Rao, Malapali, *EIL*, vol. III, p. 2557.
14. T.S. Satyanath, 'The Depiction of the Downtrodden in Kannada Literature' (unpublished), presented at a seminar in Department of Modern Indian Languages, University of Delhi.
15. Tr. Satyanath.
16. Tr. R.E. Asher, Orient Paperback, undated.
17. Ibid., pp. 139–40.
18. The problems of scavenging in India remained unsolved for a long time after the

Independence. See Bindkeshwar Pathak, *Road to Freedom*, (Motilal Banarasi Das, Delhi, 1991), a study of scavenging and suggestions for providing technology for its total abolition.

19. Geetanjali Pandey, *Between Two Worlds*, Manohar, 1989,
20. Quoted in Barnouw and Krishnaswamy, op. cit., 25th June 1957.
21. Satinder Singh, R.Q.
22. See chapter 1.

## CHAPTER 11: Women

1. Tr. by R.K. Birendra Singh, *Anthos*, I, p. 817.
2. Kapila Vatsyayan, 'Girl Children in Satyawati Mallik's Short Stories', *The Girl Child in the 20th Century Indian Literature*, ed. Viney Kirpal, Sterling Publishers Pvt. Ltd., New Delhi, 1992, p. 209. There has been hardly any study on the subject, except a few articles scattered in journals. Among the recent studies the work edited by Viney Kirpal is most valuable.
3. G.J.V. Prasad, 'The Girl Child in Recent Tamil Fiction', Kirpal, Ibid., p. 157.
4. Lakshmi Khilani, 'The Girl Child in Sindhi Literature', Kirpal, Ibid., p.113.
5. P.K. Rajan, 'The Girl Child in Malayalam Literature', Kirpal, Ibid., p. 257.
6. Tr. by Shampa Roy.
7. See Kumari Jayawardena, *Feminism and Nationalism in the Third World in the 19th and Early 20th Centuries*, Institute of Social Studies, The Hague, 1982.
8. Peter Gaeffke, op. cit., 1978, pp. 44–46.
9. Swami Vivekananda, 'Ideals of Womanhood' (21 January 1895), CWSV, vol. II, p. 503.
10. Ibid.
11. Ashish Nandy, 'Woman Versus Womanliness in India', *At the Edge of Psychology*, OUP, Delhi, 1980, p. 37.
12. Ibid., p.39.
13. Tr. Prasenjit Mukherjee, Introduction, *The Home Coming*, Rupa and Co., Calcutta, 1989, pp. xiii–xiv.
14. Rajul Sogani, *The Widow in Nineteenth Century Indian Novels (1857–1907)*, unpublished, M. Phil. dissertation, 1990, Delhi University, p. 61.
15. Shirin L. Kudchedkar, 'The Girl Child: Ideal or Reality', Kirpal, op. cit., pp. 200–03.
16. Ibid., p. 203.
17. Tr. by Shampa Roy.
18. Bandivadekar, C.M, op.cit., p. 208.
19. Ksh. Bimola Devi, 'Manipuri Women: A Study', *Manipur*, vol. I, ed. by N. Sanajaoba, Mittal Publications, Delhi, 1988, p. 169 also see N. Joy Kumar Singh's 'The First Woman's Agitation in 1904 and The Woman's Agitation of 1939', *History of Modern Manipur*, Lal Dena, ed. Orbit Publishers, Delhi, 1991.
20. Quoted in Kuppaswamy, op. cit, pp. 254–55. For Gandhi's ideas on the women problem see his *Women*, Navajivan Publishing House, Ahmedabad, 1964, and *The Role of Woman*, Bharatiya Vidya Bhavan, Bombay, 1964.
21. Heleith I.B. Saffioti, *Women in Class Society*, New York, 1978, pp. 251–52.
22. Nirmala Jain, Hindi Novel, *CIL*, vol. I, p. 628.
23. Sriramachandra Murthy Konkamudi, *EIL*, vol. V, p. 4546.
24. Deshpande and Rajadhyaksha, op. cit., p. 161.
25. Ibid.



26. I am grateful to the Editorial Board of *EIL*, vol. V for allowing me to go through Indumati Sheorey's article on Geeta Sane at the proof stage.
27. Deshpande and Rajadhyaksha, op. cit., p. 162.
28. Quoted by Indumati Sheorey, op. cit.
29. N.H.N. *EIL*, Vol. I, p. 1753.
30. Zaidi, op. cit., pp. 402–03.
31. Ibid., p. 403.

## CHAPTER 12: Religion: Harmony and Discord

1. Quoted from V.G. Kiernan, *Poems From Iqbal*, John Murray, London, 1955.
2. Sumit Sarkar, *The Swadeshi Movement in Bengal*, PPH, 1977, p. 419. For other details see Chapter 8.
3. Ibid., pp. 405–64.
4. M.K. Gandhi, *Hindi Swaraj*, op.cit., p. 436.
5. See Rafiq, Zakaria, *Rise of Muslims in Indian Politics*, Somaya Publications, Bombay, 1970. This gives an analysis of developments from 1885 to 1906. See Qadiri, *Hasrat Mohani*, op. cit., particularly chapters 3 and 4 for the political background of Muslim League, and Mushirul Hasan's comprehensive work *Nationalism and Communal Politics in India*, Manohar, New Delhi, 1991.
6. Aziz Ahmad, *Studies in Islamic Culture in the Indian Environment*, OUP, London, 1964, p. 269.
7. For details see K. Jayaprasad, *R.S.S. and Hindu Nationalism*, Deep and Deep Publications, New Delhi, 1991. Jean A. Curran, *Militant Hinduism in Indian Politics: A Study of the RSS*, New York, Institute of Pacific Relations, 1951.
8. The work *Hindutva* by Savarkar was published in 1923. Later M.S. Golwalkar published his work *We or Our Nationhood Defined* (1939), a defence of 'Hindutva'. It was reprinted in 1947 but later disowned by the author. All his talks and essays were collected together in English translation in 1966 under the title *Bunch of Thought*, Vikram Prakashan, Bangalore, 1966. For a critique of M. Golwalkar's idea of Hindu nationalism see Badrinath Chaturvedi, *Dharma, India and the World Order*, Centre for Policy Research, New Delhi, 1991, pp. 111–39.
9. Nehru, *Autobiography*, op. cit., p. 75.
10. Ibid., p. 71.
11. Ibid., p. 72.
12. Aziz Ahmad, op. cit., p. 273.
13. Although Iqbal stressed the need for a separate Muslim state in his presidential address to the Muslim League in 1930, he did not think of the partition of the country but of reorganization of Muslim majority areas in North West India within an Indian federation. It was Choudhry Rahmat Ali, a student at Cambridge, who coined the word *Pakistan* and wrote two pamphlets in 1933 and 1935 demanding a separate state for the Indian Muslim. Sarkar, op. cit., p. 379.
14. *Pūrba Bāṅglār Saṁskṛtir Saṁkaṭ*, Calcutta, 1971, p. 84.
15. *Śarat Cander Aprākāśita Racanābali*, Calcutta, 1958, p. 199.
16. Aziz Ahmed, op. cit., p. 251.
17. Tr. Prasenjit Mukherjee, pp. 82–83.
18. Ibid.
19. See Geetanjali Pandey, op. cit., p. 185. Chapter 7 (Combating Communalism) is very useful study of Premchand's attitude to communalism.
20. Amrit Rai (1982), op.cit., p. 289.

21. R.K. Ghai, *Suddhi Movement in India*, Commonwealth Publishers, New Delhi, 1990, Chapter 6.
22. See Attar Singh, *Secularization of Modern Punjabi*, Punjabi Prakashan, Chandigarh, 1988, p. 120.
23. S.S. Sekhon and K.S. Duggal, op. cit., p. 120.
24. Satinder Singh, 'Punjabi Poetry', *CIL*, vol. I, p. 420.
25. Darshan Singh Maini, 'Sardar Puran Singh', *EIL*, vol. IV, p. 3459.
26. Duggal and Sekhon, op.cit., p. 135.
27. K.R. Srinivasa Iyengar, *Indian Writing in English*, Asia Publishing House, Bombay, 1973, p. 166.
28. Quoted, Ibid., p. 206.
29. Prema Nandakumar, *Bharati*, SA, 1989, p. 18.
30. This is one of the most exciting books proscribed by the Government of India. It was written in Marathi in 1908 but published in 1949. Its English translation was published and printed in Holland in 1909. It enjoyed the patronage of many Indian revolutionaries. Its 2nd ed. was published in America by the Gadar leaders. 3rd and 4th ed. by Bhagat Singh and 5th by the INA. The sixth ed. was brought out in 1946 when finally the ban on the book was lifted. Its Tamil translation was prepared by Jayamani Subramaniam, one of the publicity officers of the INA. The 8th ed. was published by Rajdhani Granthagar, New Delhi, 1970. For the exciting history of the publication of this work see pp. xiii–xxiv.
31. Savarkar composed the following Sanskrit couplet defining 'Hindu' in his extremely provocative and influential work *Hindutva* (1923).  

āsindhu sindhu-paryantā yaśya bhārata-bhūmikā!  
 pitṛbhuḥ punyabhuścaiva sa vai Hinduriti smṛtaḥ!!

Quoted from the 6th ed. 1989, p. 116
32. R.A. Nicholson, *Secrets of the Self* (1920), Arnold-Heinemann, 1978, p. 11. It is interesting to note that the concept of *khudi* did not have any impact on Urdu literature in Pakistan. Fahmida Riaz, an Indian-born Pakistani poet in Urdu writes, "Iqbal's concept of *khudee* has been totally non-existent in Pakistani literature." Undoubtedly it gave power and popularity to Iqbal, yet, writes Riaz, "so shortlived has been its impact that after Iqbal no Pakistani writer has ever even used the word *khudee*", *Pakistan: Literature and Society*, Patriot Publishers, New Delhi, 1986, p. 62.
33. Tarachand Rastogi, *Iqbal in Final Countdown*, On Sona Publications, Guwahati, 1991, p. 68.
34. Javid Iqbal. ed., *Stray Reflections*, Lahore, 1961, quoted in Rastogi, p. 67.
35. M. Miyed, 'Iqbal' *Islamic Influence of Indian Society*, Meenakashi Prakashan, Meerut, 1972, p. 171.
36. 'Iqbal and Germany, Germany and Iqbal', *Iqbal*, ed. by Ali Sardar Jafri and K.S. Duggal, New Delhi, not dated, p. 68.
37. *Payam-i-Masriq* was dedicated to Amir Amanullah Khan, the then king of Afghanistan, who was regarded by the Indian Muslims as a hero.
38. Quoted from Annemarie Schimmel, *A History of Indian Literature/Classical Urdu Literature from the Beginning to Iqbal*, Otto Harassowitz, Wiesbaden, 1975, p. 246.
39. Iqbal is the only Indian poet to respond to Goethe so passionately. His construction of Satan is also very original. See Schimmel, 'The Figure of Satan in the work of Muhammad Iqbal' Herausgegeben Von Wolfgang Koehler, *Muhammad Iqbal Und die drei reiche des Geistes*, German-Pakistan Forum, Hamburg, 1977, pp. 221–25.



40. Rastogi (1991), p. 96.
41. See Riaz Hussain, *The Politics of Iqbal*, Islamic Book Service, Lahore, 1977; A.C. Banerji, *Two Nations*, Concept Publishing, New Delhi, 1981, pp. 191–207; Hafeez Malik, ed., *Iqbal*, Columbia University Press, New York, 1971.
42. 'The Man of Thought and the Man of Action', *Iqbal* (1971), op.cit., pp. 74–75.
43. Iqbal writes in *Stray Reflections*, op.cit., 1961, pp. 44–46. 'He (Aurangzeb) must be looked upon as the founder of Musalman nationality in India . . .' also '(the) history of the preceding Muslim dynasties had taught Aurangzeb that the strength of Islam in India did not depend, as his great ancestor had thought, so much on the goodwill of this land as on the strength of the ruling race. . . .'
44. Riaz Hussain, 'Iqbal's View of Indian History'. Chapter V, op.cit., pp. 133–47.
45. Ibid., p. 135.
46. See Iqbal's letter to Jinnah (28 May 1937) produced in Hafeez Malik's *Iqbal* (1971), Appendix, pp. 385–86.
47. L.R. Gordon-Polonskayaya, 'Ideology of Muslim Nationalism', Hafeez Malik, op.cit., p. 109.
48. Tagore, *Nationalism*, Macmillan, London, 1917, p. 15.
49. Ibid., p. 127.
50. Quoted in Vahid's *Thoughts and Reflections of Iqbal From Iqbal* (1971), op.cit., p. 376.
51. *Stray Reflections*, op.cit., p. xxi.
52. The full text of the letter is to be found in Hafeez Malik, *Iqbal*, op.cit., pp. 386–88.

### CHAPTER 13: Triumph and Tragedy

1. C.H. Philips and Mary Doreen, ed., *The Partition of India, Policies and Perspectives, 1935–47*, George Allen and Unwin Ltd., 1970; Ram Gopal, *Indian Muslims, A Political History, 1858–1947*, Asia Publishing House, 1959; H.V. Hudson, *The Great Divide*, Hutchinson, London, 1969; Rajendra Prasad, *India Divided*, 1946.
2. Tr. N.S. Tasneem, *George/Anthos*. I, p. 946.
3. For details see S.S. Hans, 'The Partition Novels of Nanak Singh', Amit Gupta, ed., op.cit., pp. 365–77. I am also benefited by Trilok Singh, *Train to Pakistan and Aag de Khed, A Comparative Study* (unpublished), M. Phil, dissertation, University of Delhi, 1981.
4. Trilok Singh, op. cit.
5. Srinivasa Iyengar, op. cit., p. 502.
6. H.I. Sadarangini, *Sindhi: Modern Poetry*, *CIL*, vol. I, pp. 438–39.
7. K. Khatwani, *Sindhi Novel*, *CIL*, vol. I, p. 689.
8. *Anthos*, I, p. 1049. This poem was written in 1969.
9. Ibid., p. 1043.
10. Tr. into English by Ralph Russell, *The Shore and the Wave*, George Allen and Unwin, 1971, p. 159.
11. This 'handwritten' magazine, entitled *Nabya bharati*, appeared in 1950 from 16B Gobinda Ghoshal Lane, Calcutta under the editorship of Sisir Kumar Das, Arup Bandyopadhyay and Dilip Mallik—all school boys. Ranajit Datta is the author of the story.
12. Translated into English by Harish Trivedi to be found in *Break Through, Modern Hindi and Urdu Stories*, selected and edited by Sukrita Paul Kumar, ILAS, Shimla, 1993.

13. See Veena Das and Ashish Nandy, 'Violence, Victimhood, and the language of Silence', *Contribution to Indian Sociology*, 19 January 1985, Sage Publications, New Delhi (Beverly Hills, London), pp. 177–95.
14. Wali Khan, *Facts and Facts. The Untold Story of India's Partition*, tr. Dr. Sayeda Saiyidiana Hameed, Vikas Publishing House, New Delhi, 1987, pp. 160–61.
15. It is important to point out that while the writers have indeed portrayed the fury of communalism quite faithfully and dutifully, hardly any one used literature to arouse beastly passions. What they perceived as the nature of communalism through intuition and empathy has been formalized by the later students of communalism, see Bipan Chandra, *Communalism in Modern India*, New Delhi, 1984; Ashghar Ali Engineer, *On Developing Theory of Communal Riots*, Bombay, 1984; and Akhilesh Kumar, *Riots in India*, Commonwealth Publishers, New Delhi, 1991.
16. For an informative and analytical account of the state of literature in Pakistan see Fahmida Riaz, *Pakistan Literature and Society*, op.cit. Apart from Sindhi, Urdu and Punjabi it also gives some information about the literature in Baluchi and Pashtu.
17. *Proceedings of the Second All India Writers Conference*, Benaras, 1947, p. 29.
18. Ibid., p. 243.
19. Ibid., p. 245.
20. I am grateful to my colleague Dr. G. Rajagopal and indebted to his paper 'Tamil Voices on Non-Tamils: Bharatidasan' (unpublished), presented at a seminar at the Department of Modern Indian Languages, Delhi University, September 1993. With reference to the anti-Aryan attitude the Tamil epic *Iravāṇa Kaviyam* (1946) by A.K. Kulantai may be mentioned. This poem with Ravana as the hero was banned. It is necessary to point out however, that there are works valorising Ravana, such as A.K. Velan's play *Ravāṇa* (1948), but not necessarily anti-Aryan or anti-Brahmin.
21. Ch. Manihar Singh, 'Manipuri Culture—A Case Study', *Composite Culture of India and National Integration*, ed. by Rasheeduddin Khan, ILAS, Shimla, 1987, pp. 146–47.
22. Selig H. Harrison, *India the Most Dangerous Decades*, OUP, Madras, 1960, p. 282f.
23. Ambedkar, *Thoughts on Linguistic States*, Ramakrishna Press, Bombay, 1955, p. 14. Now included in *Dr. Baba Saheb Ambedkar, Writings and Speeches*, vol. I, Education Department, Government of Maharashtra, 1979.
24. *Constituent Assembly Debates*, September 13, 1949. vol. IX, no. 33, p. 1420. Quoted in Harrison, Ibid., p. 284 Italics mine.
25. Lakshmi Kannan, 'Regionalism and Nationalism: An Unequal Education' (unpublished) paper presented at the International Seminar on Regionalism and National Identity, Canadian and Indian Experience, University of Delhi, March 1988.
26. See *Report of Linguistic Commission*, 1948, Government of India Press, Delhi; *Report of the States Re-organization Commission*, 1955, Government of India Press, 1955; and P.K. Sharma, *Political Aspects of States Organization in India*, New Delhi, 1969.
27. Navakanta Barua, *Assamese, Indian Literature Since Independence*, ed. K.R. Srinivasa Iyengar, SA, 1973, p. 2.
28. *PSA/WC*, op. cit., p. 173.
29. Ibid., p. 241.
30. Ibid., p. 231.



31. Ibid., p. 237.
32. *Poems of Mahjoor*, tr. by T.N. Kaul, SA, 1985, p. 147.
33. Tr. by D.K. Mansharamani, *Anthos*, I, p. 1041.
34. Tr. by Jayakanta Mishra, Ibid., p. 731.
35. From *Sandvipar Car* by Bishnu De.
36. Jibanananda Das, 'The Bengali Novel Today', 3 September 1950, *Hindustan Standard*, Reprinted in Sumita Chakrabarti, *Jibanananda Samāj O Samakāl Sahitya Lok*, Calcutta, 1987, pp. 143–50.
37. Tr. by Jagadish Kumar, 'Andhayug', *EIL* vol. I, p. 171.
38. Mohammad Hassan, Urdu, *Indian Literature Since Independence*, ed. by K.R. Srinivasa Iyengar, SA, 1973, p. 346.
39. Ibid., Navakanta Barua, pp. 8–9.
40. Ibid., p. 24.

## CHAPTER 14: Epilogue

1. Reinhart Koselleck, 'Futures past: On the Semantics of Historical Time', tr. Keith Tribe, Cambridge, Mass. 1985, quoted in Peter Osborne and others, ed. *Post Modernism and the Re-reading of Modernity*, Manchester University Press, Manchester, 1992, p. 30.
2. Matei Calinescu, *Five Faces of Modernity*, Duke University Press, Durham, 1987, p. 41.
3. Ibid., p. 42.
4. This sentence is from Baudelaire's essay on Constantin Guys, 'The Painter of Modern Life' (1863), quoted in Calinescu, p. 48.
5. Calinescu, op.cit., p. 54.
6. Sujit Mukherjee in his recently published work *Forster and Further*, Orient Longman, New Delhi, 1993, observes, "Novel in our own languages set during the British period have generally ignored English men and women. When we accuse the English novelist of having failed to portray a credible Indian character, we forget that our own novelists have seldom attempted even to present an English character in any central position in a story" (p. 20).
7. *Tales of Four Friends*, tr. by Indira Devi Chaudhurani. Visva Bharati, date not mentioned, p. 12.
8. M.K. Gandhi, *Autobiography* (1927), Navajivan Publishing House, Ahmedabad, 1963, p. 25.
9. Ibid., p. 28.
10. Niladri Harichandan, R.Q.
11. Rames Oza, R.Q.
12. Quoted in Asoka Settar, 'Kannada Sahityada pragatisil parva oudu caritrika hinnota', *Sankramana*, 28 August 1991. Padikkal, R.Q.
13. Nehru, *The Discovery of India*, op.cit., pp. 62.63.
14. *Poems of Mahjoor*, p. 124.
15. Ibid., p. 49.
16. 'Koran the Fisherman', *Malayalam Short Stories*, K. Ayyappa Paniker, ed., Vikas, 1981, p. 9.
17. One of the finest studies in the subject is Satendra R. Singh's *The City and the Indian Novel* (1990). Doctoral thesis submitted at the University of Delhi. Unpublished.
18. Hiren Gohain, R.Q.

19. Mowni, 'A Loss of Identity', tr. Ka. Naa. Subramaniyam.
20. *Bin Ceryaci Sandhyākāl* ('The Faceless Evening') by Gangadhar Gadgil written in 1952. Tr. by the author, *Anthos*, II, pp. 715–21.
21. A.V. Krishna Rao, *ELL* vol. V. p. 4557.
22. M. Sivaramakrishna, Visvanatha's *Veyi Padagalu and Rāmāyaṇa Kalpavṛkṣamu, Vivechana*, vol. XIV, 1989–90. Osmania University, Hyderabad, p. 11.
23. *Arogya Niketan*, tr. Enakshi Chatterjee, Arnold-Heinemann, New Delhi, 1977.
24. André Beteille, 'Caste and Family in Representations of Indian Society', *Anthropology Today*, vol. VIII, no. 1, 1992, p. 16.



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PART TWO

*A Chronology of Literary Events*  
*1911–1956*

Compiled and Edited  
by  
SISIR KUMAR DAS



The data presented here relating to various languages have been collected by the following scholars:

**Assamese**

Dr Indira Goswami

**Bengali**

Dr Jayanti Chattopadhyay

**Dogri**

Sri Shivanath

**English**

Dr Satender Singh

**Gujarati**

Professor Dhiru Parikh

**Hindi**

Professor Harish Trivedi

Dr K.D. Paliwal

**Kannada**

Dr S. Padikkal

**Kashmiri**

Dr P.N. Pushp

**Konkani**

Professor Olivinho Gomes

**Maithili**

Professor Udaya Narayana Singh

**Malayalam**

Sri K.S. Narayana Pillai

**Marathi**

Professor N.D. Mirajkar

**Nepali**

Dr Ghanshyam Nepal

**Oriya**

Dr Niladri Bhushan Harichandan

**Punjabi**

Dr Jagbir Singh Ubbi

**Rajasthani**

Dr A.S. Khan

**Sanskrit**

Professor K. Krishnamoorthi

Dr Satyapal Narang

**Sindhi**

Dr Motilal Jotwani

**Tamil**

Dr C. Raveendran

**Telugu**

Professor G. Lakshmi Narayan

**Urdu**

Sri Mohd. Zahir Ahmad Burney

The data for Manipuri have been collected by Sisir Kumar Das from various sources including the NBIL, vol. V.

## Introduction

The main purpose of this chronology, as it was in the previous volume, is to present all significant facts related to Indian literary activities involving many languages and many literary traditions, in a temporal sequence. The languages involved are twenty-two—Assamese, Bengali, Dogri, English, Gujarati, Hindi, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Manipuri, Marathi, Nepali, Oriya, Punjabi, Rajasthani, Sanskrit, Sindi, Tamil, Telugu and Urdu—and the period chosen is from the year 1911 to 1956. We have followed, more or less, the same procedure adopted in the earlier volume in collecting and presenting the data from these twenty-two languages without any preconceived design, except to include as much information as possible.

It is worth repeating that the size of the data differs from language to language not because of any editorial policy or personal inclinations of the informants but mainly because of the fact that literary productions in these languages did not follow any uniform pattern in terms of quantity or of quality. There are many historical factors to explain the lack of uniformity: the size of the reading-public, the rate of literacy, availability of printing facilities, the status of the language within the overall linguistic situation in a given area, the nature of organizational patronage towards a language and literature etc. These are the main factors controlling and determining the physical corpus and to some extent, the relative merit of each of the literature in this period.

Some of the languages came under the early influence of Western literature, while some others remained close to the earlier traditions, Sanskritic or Persian. Not only did such relationship with a foreign literature or an ancient literature create difference among languages, but at times generated acute tension within the same literary community. Almost all the languages (and the literatures produced in them) considered by us were under the impact of English literature though in varying degrees. It is possible to classify them with reference to the intensity of the response of a given language-literary community to Western literature and civilization. Despite the variation in the nature of their reception of the West all these languages converged towards certain directions.

The conditions under which language-literatures flourished were not always uniform, in fact in certain cases they were radically different. The conditions of Konkani, for example, are hardly congenial for the growth of a viable literature, to say the least, not because of any dearth of talent, but because of the political conditions so inimical and offensive to its natural development. The volume of writing was not large in languages, such as Dogri or Maithili or Rajasthani mainly because of the dominance of other powerful literary traditions in the respective language areas. Manipuri or Kashmiri on the other hand were slow in entering



into the age of printing. There were movements, religious, nationalistic or even involving the issues of identity of a linguistic community which gave impetus to the growth of literature in certain languages. Some, on the other hand, were under the constraints of a hegemonic relationship with another language. In short, the linguistic situation in India in the twentieth century was extremely complex and that complexity is very clearly manifested in the data presented here. It will be noticed that we have included Sanskrit, as we did in the earlier volume, not out of any particular veneration but because of the fact that this language plays a significant role in canonization of texts and in creation of the canons of taste. Unlike other ancient languages of the world, Sanskrit is still used by a scholarly community not only for pedantic activities but also for creative writings. Whether this is an exercise in anachronism or a quixotic adventure can be debated by scholars. But we felt that it adds colour as well as complexity to the linguistic mosaic that Indian literature is.

To sum up these languages, belonging to different language-families and spread over a vast territory, some spoken by a large number of people and some restricted to a smaller group, some young and some very old—perform extremely important social as well as aesthetic functions for every given linguistic community. Our conception of Indian literature, let it be clearly understood, emerges out of the uniqueness of each linguistic tradition.

The facts that have been presented here, therefore, have been collected and chosen separately for each language, so that its uniqueness, whether in respect of its adherence to a classical culture or to a regional view of life, whether in respect of its response to other literatures, Western, Perso-Arabic or to its relation to another Indian literature, Bengali, Urdu or Tamil did not get blurred. The facts have been arranged together finally—but their linguistic identity has always been carefully retained—highlighting the multiplicity and the variety of the Indian literary activities. What emerges out of such multilingual and multitradeional mappings of literary facts is the configurations of a highly complex trends of cultural history.

What one finds within these isolated pieces of information is a remarkable uniformity of pattern, identifiable both in genological and thematic terms. There are remarkable affinities between the reading communities (consisting of authors and readers and intermediaries) separated by geography and socio-economic factors, in their choice and priorities and responses to themes and genres, types and stereotypes, protagonists and villains, narrative schemes and strategies, modes of expression and methods of representations. In fact, it is possible to prepare—and we hope some day some scholar will do so—literary maps of *iso-thesis* (similar themes, and plots and other structural components of literary texts), in the same manner the dialectologists plot *iso-glosses* and *iso-morphs* in the study of linguistic variations.

## II

The break-up of the period of fifty seven years (1911–56) into fifty-seven segments is minute enough for the appreciation of the autonomy of each



piece of information, isolated from one another. They have been presented chronologically without subscribing to the chronological approach to historical development. In other words, chronological presentation is only a method of arrangement; it does not suggest the existence of any causal relationship between the facts subscribing to a deterministic and positivist view of literary history.

The data has been arranged into three major categories:

(i) *Socio-Political-Cultural Events*: This category includes, in addition to the major historical events, establishment of educational and literary institutions, conferences and congresses initiating new trends or movements, opening of new channels of transmission of literary texts, such as radio or films; and establishment of libraries and publishing houses all of which contributed towards the growth of a reading-public as well as a network of distribution of literary texts. The importance of these events has been hardly recognized by the Indian literary historians although attempts have been made by several scholars during the last few decades to establish links between literary productions and the major socio-political events. No doubt the facts have been chosen where such links are apparent and clearly discernible: we have included those social or political events that made a tremendous impact on the life of the people or at least on the psyche of the creative writers all over the country, but we have not ignored events with limited impact involving only one or two languages either.

(ii) *Author*: Under this category are included all 'important' writers—not necessarily the best, but those who have been considered influential at any period of their life-time, those who have received some critical attention, at one time or the other even if he/she is either unread or forgotten today. The entries have been divided into two clusters: (a) *authors born* and (b) *authors died*. The second cluster has greater value in the chronological development of literary genre or theme if only it indicates the end or the decline of certain trend. The first cluster begins to lose its significance as we come towards the close of this period: as the authors born, after 1940 for instance, could not have had any effective role to play in a period that terminates in 1956. Therefore, we have decided not to include any writer born after 1940, a date chosen arbitrarily. The years 1939 or 1941 could very well have been taken as the terminal point. The only argument for the exclusion of writers born after a certain year—in our case 1940—is that the chronology is *not* an encyclopaedia or a *Writers' Who's Who* providing biographical informations of all significant authors, but a collection of facts useful for the understanding of the history of a certain period. Authors born after a certain period, whatever be their future achievement, may not be of any relevance in the development of literature of this period.

(iii) *Texts*: Maximum emphasis has been laid on *texts* since the proposed history of Indian literature is not an account of the achievements of great individuals, but a story of texts and their inter-relations. There are many entries on texts, though their authors have not been included separately. The second and the third categories—*Authors* and *Texts*, are, therefore, to some extent interdependent and complementary.



The procedure of Selection has been governed by the general acceptance of the role of canonized texts or critically acclaimed works all of which find place here. Along with them many 'popular' works many of which have been eliminated from the market by now as well as works neglected at the time of their publication but enthusiastically received by later generation, have been included. The idea behind such selection is to provide materials for the study of *reception of texts* which according to some scholars is the most accurate framework of literary history.

Texts have been arranged under nine broad groups: (i) Verse, (ii) Encyclopaedia, lexicons etc., (iii) Autobiographies, (iv) Biographies, (v) Other non-fictional works including travelogues, personal essays and all other discursive prose writings, (vi) Fiction which includes novels as well as short stories and tales, (vii) Plays, (viii) Translations and adaptations, and (ix) Magazines and journals.

Finally, we would like this part not to be treated as an appendage to the narrative preceding it. This is, as we had said in the earlier volume: is a store house of material of which the narrative—a story of inter-relationship between the texts and their makers—is made.

## NOTES

1. ? stands for 'disputed', 'doubtful' or 'not known',
2. Groups of materials have been separated by space to avoid unnecessary repetition of the classificatory headings (e.g. *authors born, verse, plays, periodicals* etc.)
3. The data in the section on translations and adaptations have been arranged in the following order! (1) title of the translated work (2) name of the translator (3) language in which the text is translated (4) the genre to which the work belongs (5) author and title of the source text and (6) source language, not necessarily the language in which the text was originally written, but the language from which the text has been translated. Materials in other sections have been arranged in five components: Title, Language, Genre, Author, General Comments.
4. Information about authors born after 1940 have been kept to the minimum. These authors contributed to their respective literatures only after 1956.

## 1911

The partition of Bengal (1905) was revoked. The capital was transferred from Calcutta to Delhi

The movement for a separate province in the Telugu-speaking districts begins.

The song beginning with the words 'Janaganamana' which became the national anthem of India was composed by Rabindranath Tagore towards the end of the year and was first sung on 29 December at the second day's sitting of the twenty-sixth session of the Indian National Congress held in Calcutta. Published in January next year under the title 'Bhārat Vidhātā' and sub-title 'Brahma Saṅgīt' in the *Tattvabodhini Patrikā*, the official organ of the Adi Bramha Samaj.

The spoken language movement as against the literary language, started by Gidugu Ramamurti which generated a serious debate among Telugu scholars.

The Reformist Movement by the Satyavadi School starts with the publication of a satirical essay, *Mo Nisa* (My Moustache) by Pandit Nilakantha Das (1884–1967). It provoked the then orthodox Brahmin society to set the Satyavadi School building on fire. The essays influenced the contemporary Oriya writers.

Est. *Andhra Bhāṣābhivardham Samājamu* in Machilipatnam. The Samajamu published several Telugu novels, biographies and philosophical works.

Est. *Āndhra Pracāriṇi Grantha Mālā* or 'granthanilayam' first in Tanuku and later shifted to Nidudavolu, Rajahmundry. Although zamindar Kouvuri Chandra Reddy was its President, the real organizers were Venkataparvatisvara Kavulu. The services of this association in popularizing the novel are unparalleled. It created special popularity for Bengali novels, most of which were based on Kannada translations of Sri Venkatacharya.

Est. *Baṅgiya Musalmān Sāhitya Samiti* by a group of Bengali Muslim writers and educationists under the guidance of Muhammad Sahidulla. It held a literary conference (Bangiya Musalman Sahitya Sammelan) in 1914 and published a journal entitled *Baṅgiya Musalmān Sāhitya Patrikā* (1919).

Est. *Rāmamōhana Rāya Granthālaya*, a library in Vijayawada, with the active support of many scholars associated with the library movement in Andhra.

Est. *Tuṭārī-maṇḍal*, a group of Marathi poets led by Govindaraj who declared themselves followers of Keshavsut. The name 'Tuṭārī-maṇḍal' is derived from Keshavsut's famous poem 'Tuṭārī'. Other members: T.S. Karkhanis (Tryam) alias poet 'Shriram'; G.G. Tipnis alias poet 'Balachandra' and Bālakavi.

Est. *Vēgucukka granthamālā* in Berhampore as a mark of respect on the day of the coronation ceremony of George V in Delhi. Devaraju Venkata Krishna Rao, a noted novelist, was its Chief organiser. The main objectives of the *granthamālā* was to publish four Telugu novels per year.



- b. Achuthak Kurup C.A. Malayalam short story writer. Author of *Dīpanālam* (1947), *Aparādhika!* (?) with an introduction by G. Sankara Kurup.
- b. Aditya Nath Jha (d. 1980?). A Maithili scholar; son of Amarnath Jha.
- b. Ansari Hayat-ul-lah. A noted Urdu novelist. His five volume novel *Lahu Ke Phul* (1968) is a saga of India's struggle for independence. Deeply influenced by Gandhi he wrote many stories which show his profound faith in Gandhism.
- b. Ārasi Prasād Singh. A Hindi poet and essayist. Author of *Ājkal* (1937), *Kalāpī* (1938), *Nai dīsā* (1945) etc. Later he wrote in his mother tongue Maithili, published two collections of poems: *Māṭik Dīp* (1958) and *Pūjāk Phul* (1967).
- b. Baidyanath Mishra 'Yatri'. Maithili poet and novelist; wrote in Hindi also under the pen-name 'Nagarjun'. Among his poetical works are *Citra* (1949, 2nd edn. 1969), *Vilāp* (1941) and *Patrahin nagna gāch* (1967) for which he got the Akademi award (1968). His Marxist view is strongly pronounced in his poetry and fiction. His novels include *Paro* (1937, 2nd edn. 1965), his best, and *Navaturiya* (1954) and *Balcanma* (1967). Yatri became a cult figure to the younger generation.
- b. Bhavani Datt Shastri. Dogri-Pahadi poet. Author of *Lerān Dhārān Rī*.
- b. Bhimanna, Boyi. A Telugu poet, specially known for his writings for the uplift of Dalits and the depressed class; believer in Gandhian ideals.
- b. Changapuzha Krishna Pillai (d. 1948), one of the leading poets of Modern Malayalam. In the words of a Malayalam scholar, he 'took romantic poetry to its zenith of its glory as well as to its darkest depths.' Author of *Amṛta Vicī* (1940) *Ārādhakan* (1935), *Maṇivīnā* (1936), *Ramaṇan* (1936)—an elegy written on the death of his brother Raghavan Pillai (1908–36), also a talented poet, who died young.
- b. Chinubhai Bhogilal Patva (d. 1969). Pen-name *Philsuph*. Gujarati humorist. *Pānsopārī* (1949), *Philsūphiyāni* (1953) are his celebrated volumes. His humor emerges out of his depiction of the middle-class families and the incongruities of the marriage institution.
- b. D.F. Karaka. Founder editor of *Current*, a Bombay Weekly in English. His *Oh: You English* (1935) contains ironic descriptions of British life; and *Just Flesh* (1941) is a novel with British characters and is wholly set in the West.
- b. Devi Dayal Chaturvedi, Mast. Hindi writer and journalist. Had been in the editorial board of *Sarasvatī*. Story-writer of Premchand school. Collection of his stories are *Antar-Jvāla* (1939), *Āvartan* (1946). Among his novels are *Apnā Parāyā* (1947), *Pravāh* (1949) and *Pyāsī ānkhem* (1952).
- b. Durgadhar Jha (d. 1987). A scholar known for his Maithili work, *Sāṅkhya Sāstra* (1979) an elaboration of Ishvara-Krishna's 'Sāṅkhyakārikā'.
- b. Durgesh Shukla. A Gujarati playwright and short-story writer. Among his works are *Chāyā* (1937) novel; *Prthvinān Ānsu* (1942), *Utsavikā* (1949) and *Ullāsikā* (1956), collections of one-act plays.

b. Ezhuthacchan K.N. (d. 1981). Malayalam essayist, literary critic, scholar, story-writer.

b. Ganapati Shastri Pilaka (d. 1953). A renowned Telugu short-story writer, novelist and journalist. His *Pracīna gāthā lahari*, anthologies of short stories based on Kashmir and Buddhistic themes, are noteworthy. His novels *Viśālanētrālu*, *Kāsmīra paṭṭa mahiṣi* are popular historical novels. He translated a few works from Bengali (e.g. Sarat's *Gṛhadāha*), Hindi and English.

b. Indulal Gandhi (d. 1986). A Gujarati poet, playwright, short-story writer. *Tejrekḥā* (1931), *Khaṇḍit Mūrtiō* (1935), *Gorasī* (1939), *Īndhaṇām* (1944) are his known collections of poems. His poems, romantic in attitude, are noted for their hunting rhythm, some of them are influenced by folk songs.

b. Kalyan Bulchand Advani. A Sindhi poet and critic. Author of *Rāz Wa Niyāz* (1960) collection of poems; and *Śāh* (1951), *Sāmī* (1953) and *Sacal* (1954) three monographs on the Sindhi medieval poets. He also published *Śāh Jo Risālo* (1958) a poetic compendium of Shah Abdul Latif, the Sindhi Sufi poet.

b. Kedar Nath Agarwal. One of the three prominent poets of *pragativad* movement in Hindi poetry. Well known for simplicity and ease of language, and experiments in *mukta chanda*. Prominent collections of his poems are *Yug Kī Gaṅgā* (1947) and *Nind Ke Bādāl* (1947).

b. Kedarnath Mahapatra. A distinguished historian, also edited a number of medieval Oriya *kāvyas* from palm-leaf manuscripts. His Oriya works include *Toṣṭai Itihāsa* (1946), *Khārabeḷā* (1941) etc.

b. Krishna Chandra Tripathi. A major Oriya poet. Wrote mainly about the down-trodden in a moving language. One of his major collection of poems, *Ahuti* depicts the past glory of the Oriyas, who fought a long-lasting battle against British rulers. His works include *Māṭidīpa*, and *U, Ru, Dipti* (1935).

b. Krishnamurty Puranika, A novelist and short-story writer in Kannada; author of *Raūna Kateṣaḷu* (1946) collection of short stories.

b. Krishnalal Jethalal Shridharani (d. 1960). A remarkable Gujarati poet of the Gandhian era, *Koḍiyān* (1934) is his first collection of powerful poems. He was also a noted playwright. Strongly influenced by Gandhi and Tagore. Also a journalist writing columns both in Gujarati and English.

b. Kunjabihari Tripathi. A scholar of ancient Oriya literature. His works include *The Origin and Development of Oriya Language and Script*.

b. Kunjan Pillai, Suranadu. A noted Malayalam scholar and lexicographer. Editor of a number of old literary texts. Compiler and first editor of the multi-volume Malayalam Lexicon published by the University of Kerala.

b. Majaj (Asrarul Haq) (d. 1955), one of the popular progressive poets of Urdu. An active member of the Progressive Writers' Movement, edited the influential monthly *Naya Adāb* from Lucknow, along with Sardar Jafri and Sibtey Hasan. Among his collections of poems is *Ahang* (1952).



- b. Manu Tolaram Gidvani (d. 1984). A Sindhi novelist and scholar. Published *Vāṇiko Vanhivār* (1925), *Vidhavā Jī Vārtā* (1926), *Khimkhwār Khanjar* (1927), all novels; *Sindhi Bolī Jī Līpī-a Jo Itihās* (1968), a history of the scripts used for Sindhi.
- b. Melaram R. Maidasani. An essayist in Sindhi. His works include *Swāmī Dayānand* (1944), *Sata Surma* (1945), *Netājī* (1946), *Mazlūm Sindh* (1947) and *Čeṭī Caṇḍu Ain Sī Uḍerolāl* (1983).
- b. Mulk Raj Shantalvi. A Dogri poet, author of a collection of songs entitled *Runjhun*.
- b. Narayanan Nayar, Pala. One of the major Malayalam poets, follower of the trend set by Vallathol Narayana Menon. Wrote a large number of romantic poems. Author of *Pūkkal* (1935), *Kairāṭimuraṭī* (1946), *Abhinaya gānaññal* (1950), songs for children.
- b. Parsram Sachanandani, 'Zia' (d. 1958). A poet in Sindhi, known for technical virtuosity and broad human concerns. His collections of poetry are *Gulzār Ranjūr* (1936), *Tasvīr Ehsās* (1943) and *Sīpahī-a-jā Sukhan* (1950).
- b. Radhamohan Gadanayak. A major Oriya poet. All his poems irrespective of romantic and realistic in nature are famous for their immaculate rhymes. His works include *Utkalikā* (1940), *Mousumī* (1951), *Biplavī Rādhānātha* (1938), *Kāvya Nāyikā* (1945), *Naba Jātaka* (1947), *Smarāṇikā* (1950), *Kālidās* (1940), etc. He received the Sahitya Akademi award for his collection of poems *Sūrya O Andhakāra* in 1975.
- b. Rambhaben Gandhi (d. 1986). A Gujarati playwright, short-story writer, essayist, humorist and translator. *Koine Kaheso Nahin* (1951), *Prāṇav nā Rang* (1952) and *Cakmak* (1955) are her collections of plays. Wrote many stage worthy plays with contemporary social themes.
- b. Ram Partabrai Panjwani (d. 1987). A major writer in Sindhi. His works include the novels *Śarmilā* (1942) and *Māyā Jo Mohu* (1957) the collection of stories *Anokha Azmuda* (1962) and essays *Sirpuri* (1976). His novels portray the Sindhi people both in their urban and rural setting.
- b. Ramprasad, Vidyarthi (*pseud.* Rāvī). Hindi short story writer. His collections include *Naye Nagar kī Kahānī* (1933), *Pāp kā Puṇya* (1951), *Ūpjāu patthar* (1950).
- b. Sacchidananda Hirananda Vatsyayan (*pseud.* Ajneya), (d. 1987). One of the most distinguished Hindi writers. A poet, novelist, essayist and journalist. His major poetic works include *Bhagnadūt* (1933), *Cintā* (1941), *Ityalam* (1946). His novels *Śekhar-Ek jīvanī* (in 2 Vols., 1941, 1944) and *Nadī ke Dvīp* (1951) gave a new direction to Hindi narrative as his poems did to Hindi poetry. He received Jnanapith award in 1978. Edited anthologies: *Tār Saptak* (1943) and *Dusrā Saptak* (1951).
- b. Sadashiva Mishra. A noted essayist, author of *Artha Arthāntara*, essays on economics in Oriya.

b. Samsher Bahadur Singh (d. 1993), a noted Hindi poet and essayist and artist.

b. Sivalenka Sambhuprasad (d. 1972). The first man to introduce a modern weekly in Telugu in the form of 'Āndhra Patrika'. Himself a good writer, wrote several biographical sketches and satirical prose.

b. Sreedhara Menon, Vailoppillil (d. 1985). One of the major Malayalam poets; established a style of his own through his first published collection entitled *Kannikkoittu* in the forties, and contributed to a change from the trend set by his contemporary, Changapuzha Krishna Pillai. Other important collections: *Śīrekha* (1950); *Ōṇappāṭṭukār* (1952); *Kunnimenikal* (1954), *Vittumkaikkoṭṭum* (1956).

b. Suri, Tenneti. A Telugu poet, novelist, journalist (d. 1959?). Associated with the editing of *Bhārati* for a few decades. Most important among his works are *Changhiz Khan* (1956) and *Rendumahanagarālu* (translation of 'The Tale of Two Cities').

b. Umashankar Joshi (d. 1989). A major Gujarati poet and critic; he also wrote short stories, one-act plays, travelogue and a novel. A Gandhian in life and literature, but was open to other thoughts and ideologies. *Viśvaśānti* (1931), *Gaṅgotrī* (1934), *Nisīth* (1939), *Abhignā* (1967), *Dhārāvastra* (1981), *Saptapadī* (1981) are his major collections of poems., *Akho: Ek Adhyayana* (1941) is his major research work. He edited medieval poet Akho's *Chappā* and *Akhegītā*. Recipient of Jnanapith Award (1967). Actively participated in freedom movement. Started *Sanskṛti* (1947), a literary cultural monthly.

d. Abdul Ahad Nadim (b. 1840). Author of a rich collection of *nāts* (devotional lyrics addressed to the Prophet), in the traditional variety of the Kashmiri *Vatsun*.

d. Chotalal Jivanlal Master (*pseud.* Visvavandya), (b. 1861). A Gujarati novelist. *Yoginīkumārī* Part 1 and 2 (1915, 1930) is a novel discussing spiritual mysteries of life in an autobiographical style.

d. Eknath Ganesh Bhandare (b. 1863). A Marathi poet of old tradition; a station-master by occupation; translated Jagannath's *Karuṇavilāsa* from the Sanskrit and also some English poems; wrote poems mostly on contemporary political topics.

d. Girish Chandra Ghosh (b. 1844). The most well-known Bengali playwright and actor. He was associated with the public theatre in Bengal from the beginning. Wrote a large number of plays many of which had tremendous stage success. His last play *Tapobal* was published in 1911.

d. Indranath Bandhyopadhyay (b. 1849). A Bengali writer mainly known for satirical and polemical writings; popular for his pungent satire as well as his conservative views. His works include *Kṣuidirām* (1874), *Bhārat Uddhār* (1887).

d. Jwala Prasad Barq (b. 1863). A noted Urdu poet and translator. He trans-



lated large number of novels of Bankim Chandra from Bengali, and several plays of Shakespeare. *Masnavi-e-Bahar* is his poetic work.

d. Laldas (b. 1856). The Maithili poet who tried to continue the tradition established by Chanda Jha, wrote *Rāmeśvaracarit Rāmāyaṇa* (1914, reprinted 1954). This poem focuses more on Sita than on Rama. In comparison with Chanda Jha's *Rāmāyaṇa*, however it lacks variation and sweep. The Maithili Akademi, Patna published his poem *Jānakī Rāmāyaṇa* (1980).

d. Sayyid Ali Bilgrami (b. 1851). Known for his translation of Gustave's Le Bon's *La Civilisation des Arabes* and *La Civilisation des indés* under the title of *Tamaddun-i-Arab* and *Tamaddun-i-Hind* (1913), respectively.

d. Vishnu Krishna Bhatavadekar (b. 1857). Editor of the English section of the journal *Induprakāśa*, wrote essays in Marathi too.

d. Zahir Dihlavi (b. 1835), An Urdu poet, disciple of Shaikh Muhammad Ibrahim Zang (1789–1854). Author of *Dāstān-i-ghardar*, an eye witness account of the uprising of 1857.

*Viśvakos*, Vol. 20. Bengali Encyclopaedia. By Nagendranath Basu. The first encyclopaedia in an Indian language. The first volume was published in 1891. A Hindi version of it was brought out in 24 Volumes (1916–31).

*Āṅgalagānam*. Sanskrit Verse. Eulogy on George V. by S. Narayana.

*Citrayōgam* A Malayalam. A *Mahākāvya*, pt. I by Vallathol Narayana Menon. A *mahākāvya* in the conventional form completed in 1914.

*Giratamu*. Telugu. Satire. By Tirupati Venkatakavalu, the famous poets duo. An unique satirical work in modern Telugu literature against their former disciple, who disowned them and the works of their other opponents.

*Jātiya kirtanam*. Telugu. Songs. By Venkataramaiah Panchavati. On nationalism and freedom struggle.

*Jarjābhiṣekam*. Sanskrit. Verse on the coronation of George V by Shivarama Pandey. A large number of similar works (e.g. *jarjapraśasti* by Lalamani Sharma, Moradabad; *Mahārāja Vijayah*, by M.K. Kocha; *Jarjadevaśatakam*, a *Śataka* on George V, by Laksmana Siri etc.) were published in Sanskrit this year.

*Jharāphul*. Bengali. Poetry. By Karunanidhan Bandyopadhyay. The poems are in simple language reflecting a devotional bend of mind.

*Naṭini*. Malayalam. Poem. First major poetic work of Kumaran Asan. A long poem depicting passionate platonic love in its most sublime form. A poem characterised by a highly romantic attitude, combined with a philosophic approach. Its style is romantic, at the same time dignified and restrained, free from traditional rhetoric.

*Pranaya Kōpamu*. Telugu. Poetry. By Venkata Parvatiswara Kavalu. One of the earliest works of romantic poetry in Telugu.

*Phāphākutaṇi*. Kashmiri. Narrative poem. By Ghulam Ahmed Mahjoor (1887–1952). Based on an Urdu prose romance published by J.S. Sant Singh of Lahore. The work records Mahajoor's earliest verse in the traditional *masnavi* style.

*Phuler Phasal*. Bengali. Poetry. By Satyendra Nath Datta. Short fanciful poems, all of them deal with nature in general and flowers in particular.

*Tārādēvi*. Telugu. Poetry. By Rāllapalli Anantakrishna Sharma. A work acknowledged to be one of the earliest modern *Khandakāvya*s in Telugu. It is based on a Rajput story. First published in a Telugu magazine—*Saraswati*.

*Ujāni*. Bengali. Poetry. By Kumudranjan Mallik. The poems are in praise of rural Bengal; its natural beauty and simple life. Poems of similar structure and mood were collected later in his *Banamallikā* (1918), *Ajay* (1927).

*Entenāṭukaṭattal*. Malayalam. Autobiography. By Ramakrishna Pillai (popularly known as Svadēśābhimāni). It narrates the events which culminated in his being deported from the State of Travancore for the independent views expressed by him as a journalist.

*Sviya Caritra*. Telugu. Autobiography. By Kandukuri Viresalingam Pantulu. First autobiography in Telugu. Second part in 1915. Abridged version in 240 pages first printed in 1962.

*Aijaz-e-Ghariba*. Kashmiri work by the Persian historian Hasan Khuihami (1832–98) on the Prophet's life and activities, in the *masnavi* form.

*Muḥammad Rasūl Allāh*. Sindhi. Biography. By Lalchand Amardi 'nomal Jagatiani' (1885–1954). This biography of the Prophet Muhammad earned him the honorific of 'Lal Muhammad'.

*Amerikā Digdarśan*. Hindi. Travelogue. By Swami Satyadev Parivrajak. An early travelogue in Hindi by a prolific writer and inveterate traveller.

*Kaṭṭuraittokai*. Tamil. Essays. By C.R. Namaccivāya Mutaliyār. A collection of essays on literature, a pioneering attempt in the field of Tamil essays.

*Kēsari*. Malayalam. Essays. By Kunjiraman Nayar, Vennayil, one of the first to write humorous essays in Malayalam. The volume contains some of the first humorous essays in the language.

*Sāhityasāhayam*. Malayalam. Literary criticism. By A.R. Rajaraja Varma. Devoted to the analysis of various literary forms.

*Āriloru Paṅku*. Tamil. Short story. By Subrahmania Bharati. A short narrative about a young man of Brahmo Samaj, his relations with a girl of an orthodox



family, his frustration and ultimate satisfaction. The story is politically charged and the hero projects the extremist position of Aurobindo Ghosh.

*Christanu Ghorābo*. Konkani. Novel. By Edurado J. Bruno de Souza, rated as a milestone in Konkani (inspired by the novels of Alexandre Dumas) dealing with family and social life in Goa. Published by the 'Empresa Mariana', Bombay.

*Khūp Kelit Sūnabāi* (Brave, daughter-in-law). By Krishnaji Keshav Gokhale; collection of Marathi short stories earlier published in *Karamaṇūk*. Themes of the stories were taken from popular English magazines like *Strand*, but with Marathi locale.

*Qiṣṣah-yi Mihr-i-Afroz*. By Sayyid Ahmad Dohlavi. An Urdu *dāstān*, the stories written in classical style.

*Raṅganamaduve*. By Masti Venkatesa Iyengar (Srinivasa). One of the first short stories in modern Kannada, published in the periodical *Madhuravāṇi*.

*Tārābāyi*. A Telugu historical novel. By Ketavarapu Jenakata Shastri. The daring adventures of two Rajput girls and their marriage with Prithviraj and Ratna Singh is the theme of this long novel.

*Vasumati Vasantamu*. A popular historical novel in Telugu. By Venkata Parvatisvara Kavalu. The theme is of the marriage of Vasumati and Vasanta, a commander in Maurya Chandragupta's army.

*Bilhaniyam*. By Appārao, Gurajāda. An incomplete play of Gurajāda, in spoken Telugu mythological form on the life of Bilhana, the Kashmiri poet.

*Gṛha Lakṣmī*. By Nabin Chandra Bardoloi. It is the first social drama in Assamese, where the life of common people was brought out with care and understanding.

*Harīścandra Carita*. Sanskrit. Drama. By Ranendranatha Gupta. A play on the Harishchandra theme.

*Kamalā*. Marathi. Play. By Yashvant Narayan Tipnis. It was a stage-edition of Mary Corelli's novel *Thelma*. It was staged this year, though published later.

*Kalī-dharamaprakāśikā*. Maithili. Play. By Shashinath Jha. An allegorical drama in the new dramatic tradition established by Raghunandan Das's *Mithilā Nāṭaka* (1910 ?).

*Mānāpamān* (Honour and Insult). Marathi. Play. By Krishnaji Prabhakar Khadilkar. A successful musical play depicting the conflict between the rich and the labour class.

*Pāṇḍavōdyogam*. Telugu. Play. By Tirupati Venkata Kavalu. One of the most famous plays, still popular and staged all over the state. The poets wrote the story of *Mahābhāratha* in six parts—as six independent dramas, published between 1908 and 1921.

*Sant Sakhūbai*. Marathi. Play. By Hari Narayan Apte. A noted play based on the life of a saint.

*Vanacāṭci*. Tamil. Drama. By A. Subramania Bharati (Subramania Bharati). A popular drama about the evils of dowry.

*Biṣād Kāhini*, tr. by Nabin Chandra Bardoloi. Assamese. Play. Shakespeare's *King Lear* (English).

*Durgēśanandini* or *Tilottama*, tr. by Chaganti Sheshaiah. Telugu. Novel. Bankim Chandra Chattopadhyay's *Durgeshnandini* (Bengali).

*Durgēśanadini*, tr. C.S. Subrahmanian Potti. Malayalam. Novel. Bankim Chandra Chatterji's bengali novel of the same name.

*Kalāvati Kalyānamu*. Adapt. By Kanakavalli Bhaskara Rao. Telugu. Drama. Shakespeare's *The Merchant of Venice* (English).

*Karṇāṭaka Vikramōrvaśīya Nāṭakam*, tr. by Sosale Ayya Shastri. Kannada. Play *Vikramōrvaśīya* by Kalidasa (Sanskrit).

*Kumutavalli Nakanāṭṭaraci*, tr. by Meraimalai Atikal, Vedachalam. Tamil. Novel. *Leila* by Reynolds, G.W.M. (English). In his preface in English, the translator laments that most of the translations of English novels fail to attract more readers.

*Mohini Māyā*, tr. by Atul Krishna Mitra. Bengali. Play. Oliver Goldsmith's, *She Stoops to Conquer* (English).

? *Padmāvatī*, tr. by Durgeshwar Sharma. Assamese. Play. Shakespeare's *Cymbeline* (English).

*Prēṣita Priya Samāgama*, tr. by S.G. Narasimhachar. Kannada. Poetry. *The Hermit* By Oliver Godsmith (English).

*A Terra*. Portuguese bio-weekly. Ed. by Liberio Pereira from Margoa, Goa. Interrupted publication several times. In 1932 ceased regular publication. It profoundly moved the academic circles and the public in Goa.

*Comrade*. An Urdu magazine published from Calcutta. ed. by Mohammad Ali. Extremely influential particularly on the students.

## 1912

The new capital of India was formally inaugurated on 23 December 1912 in a *darbar* by the Viceroy Lord Hardinge. A bomb was hurled at him as he was ceremonially entering the new capital. The Viceroy was seriously injured; four persons—Amir Chand (1869–1913), Abodh Behari (1889–1913), Bal Mukund (1889–1913) and Basant Biswas (? 1913)—were hanged to death in 1913 in connection with this incident. Rasbehari Bose was the leader of this conspiracy.



Formation of Bihar-Orissa province. Being separated from Bengal, people of Orissa, then unhappy with the Bengalis, welcomed this reorganization of the state.

b. Abdul Khādir, Vakkam. Malayalam writer of biographies and literary critic. Author of a number of pen-pictures.

b. Ahmed Ali. (d. 1994) Was a member of All India Progressive Writers' Association. His novel *Twilight in Delhi* (1940) deals with a phase of the Muslim way of life that was fast becoming a matter of the past. Migrated to Pakistan after the partition.

b. Ali Jafri. One of the poets of Urdu progressive movement. His poems *Nai Duniā ko Salam* (Salute to the New World), *Asiā Jāg Uṭhā* (Asian has awakened) are the reflections of the spirit of the time.

b. Anantrai M. Raval (d. 1988). A Gujarati critic and editor. *Sāhityavihār* (1946), *Gandhākshat* (1949) are his two acclaimed collections of critical articles. A recipient of Sahitya Akademi Award (1974).

b. Arthur Lall (Anand Lall). Independent India's Permanent Representative to the United Nations. Author of two novels, *The House of Adampur* (1956) and *Seasons of Jupiter* (1958).

b. Bharati Sarabhai. Founder member of Gujarat Vidya Sabha. A bilingual writer writing in Gujarati and English. Her English publications include two plays *The Well of the Road* (1943), a verse-drama inspired by an incident reported in Gandhiji's *Harijan*; and *Two Women* (1952) that dramatizes the *Gītā*'s message of acceptance of one's station in life.

b. Bimal Mitra (d. 1991). A prolific and popular fiction writer in Bengali. His works include, *Chāi* (1950), *Diner Pare Din* (1945), *Sāheb Bibi Golām* (1953). His works have been extensively translated into several other Indian languages.

b. Devadas, M.S. One of the earliest exponents of the Marxist view of literature in Malayalam, a member of the Communist Party of India.

b. Faiz Ahmad Faiz (d. 1984). One of the greatest Urdu poets; a man of wide experience—a teacher, army officer, journalist, trade unionist, broadcaster—migrated to Pakistan, imprisoned more than once there. His collections include *Naqsh-e-Faryadi* (1941), *Dast-e-Saba* (1952). *Zindan Nāma* (1956). His collected works *Sare Sukhan Hamāre* (1982) and *Nuskha-hae Wafa* (1984). A lyricist, appropriated the rich tradition of ghazals and nazms, and made new innovations by injecting modern sensibilities into the classical forms.

b. Jyotirindranath Nandi (d. 1983). An eminent Bengali novelist and short-story writer. He explored the decadent middle-class through sexual overtones, making sex symptomatic of power and frustration. His works include *Sūryamukhi* (1948), *Bāro Ghar Ek Uṭhon* (1955).

b. Konduru Viraraghavacaryulu (d. ?). Telugu poet, novelist and scholar; rendered yeoman's service in presenting the ancient sculpture; wrote many novels (popular among them is *Lēpākṣi*) and *Kavyas*; established *Āndhra Śilpa Kalā Pariṣat* (1945).

b. Lakshminarasimha Rao, Kovvali (d. 1975). A popular fiction writer in Telugu. Not recognised by the critics, but hardly there were readers in the first half of this century, who did not go through his novels. Suspense, love, social problems of middle-class families, women's problems were their common themes. His works were known as 'Railway Literature'. He also worked as dialogue writer for a few films.

b. Manto, Saadat Hasan (d. 1955). One of the finest short-story writers in Urdu. He migrated to Pakistan after the partition of the country. A master craftsman, Manto is known all over the sub-continent for his subtle irony and overflowing humanism. Among his major works are *Ātis paray* (1936, Spares of Fire); *Dhuā* (1941, The Smoke), *Cughad* (1948, The Fool), etc.

b. Miraji (d. 1949) A noted Urdu poet of the *Halqa-i-Arbab-Zauq* movement. He was strongly influenced by Western poetry, particularly by the decadent French symbolism. Many of the poems reflect his obsession with sex. His works include *Miraji kī Nazmein*, *Gīt he gīt*, *Tīn rang*, etc.

b. Naraindas Bhambhani. A Sindhi novelist and essayist. *Pāpu Ain Pakizgi* (1940), *Mālhin* (1942) and *Vidhavā* (1943), all novels, the first being an adaptation of Thomas Hardy's *Tess of D'Urbervilles*. His *Sāh Jūn Surmiyūn* (1944), a critical work, deals with the heroines of Shah Abdul Latif.

b. Nityananda Mahapatra. A well-known Oriya novelist, short-story writer, poet and politician; a follower of Fakirmohan but not without originality; known for his concern and sympathy for the exploited, and the under-privileged. His works include *Hiḍamaṭi* (1948), *Pāncajanyā*, *Patra O Pratima*, *Kālanadi*, *Dhaḷāgāra Kalāgāra*, *Marama Janta Manisa* (1946)—all novels.

b. P.R. Kaikini. An Indian poet in English whose works are inspired by the Romantics, Tagore and Eliot. His works include *The Flower Offerings* (1934) and *Songs of the Wanderer: Prose Lyrics*.

b. Pannalal Patel (d. 1989). A great Gujarati novelist, short-story writer and playwright. His novels, marked with local colours, portray the complexity of human mind and behaviour of the rural society. *Malelā Jiv* (1941), *Mānavinī Bhavāi* (1947), *Bhāṅgyānā Bheru* (1957), *Ghammar Valonun*, Vol. I and II (1968) are his acclaimed novels. *Sukhdukhna Sāthī* (1940), *Vātrakane Kānthe* (1952) are his short-story collections and *Jamāirāj* (1952) is a successful play. Recipient of Jnanpith Award (1985) for his novel *Mānavinī Bhavāi* (1947).

b. Prahlad Parekh (d. 1962). A noted Gujarati poet. His poetry shows the dawn of aesthetic departure from Gandhian era. His outstanding collection of poems is *Bārī Bahār* (1940).



- b. Pranakrishna Samal (d. 1959). An Oriya poet and novelist noted for his romantic depiction of pastoral life. His works include *Kasturikā* (1946), *Nilakamala* (1939), *Sahayatrini* (1945), *Rajaparva* (1942), *Jyotsnā* (1941), *Pallijīvan* (1948), etc.
- b. Rajakishore Pattanayak. An Oriya short-story writer and novelist, influenced by Freudian psycho-analysis. His works include *Chalabata Pañjuri pakṣi* (1946), *Nisāna Khunṭa* (1951), *Tuthapathana* (1948), *Pathuki* (1951), *Sapana Kuhudī* (1947), etc.
- b. Ram Vilas Sharma. A noted Hindi critic and poet influenced by Marxist ideology. His *Pragati aur Paramparā* (1948) is a noted work towards the Marxist interpretation of literature and tradition.
- b. Risabh Charan Jain. A Hindi novelist of the realistic tradition; gave expression to Gandhian values in his writings. His novels are *Bhāi* (1923), *Māster Sāhaba* (1929), *Rahasyamavi* (1930), *Vah Kaun Thi* (1955) and the collections of short stories are *Mandir ke Dvīp* and *Cāndani Rāt*.
- b. Shantaram Anant Hede (Shantaram Hedo). A Konkani writer; author of *Bāpu* (1973), stories from Gandhiji's life; *Yātrik* (1977), a play translated from Portuguese of Almeida Garrett's *Frei Luis de Souza*.
- b. Telem Abir Sinhe (d. 1981). A Manipuri scholar and critic.
- b. Thakazhi Sivasankara Pillai. One of the greatest Malayalam short-story writers and novelists. His first novel *Tyagattinu* was published in 1934. He received international attention when his novel *Chemmeen* (1955) was translated into English in 1961. He received the Jnanpith award in 1984. His works include: *Caññātikaḷ* (1947), *Aṭiyozhukkukaḷ* (1945), *Inkvilāb* (1951) and *Kayar* (1978), a work of epic dimension.
- b. Umā Maheshvara Rao, Sishtlā (also known as Sishtlā) (d. 1953). A noted Telugu poet; made experiments with various kinds of Western forms. His poetical works *Viṣṇu Dhanuvu*, *Navani Chiluka*, *Kaliṅga Pāṭalu* were well received and acknowledged as important works in modern poetry. *Sipāyi kathalu*, a collection of stories, is based on his experience in Indian Army which he served for a while.
- b. V.V. Shirvadkar (Kusumagraj). The distinguished Marathi poet, playwright, novelist, short-story writer, essayist; won the Jnanpith award in 1989. His poetry dominated Marathi literature from 1935 to 1945. Author of *Jīvanalahari* (1933), *Viśākhā* (1942), *Samidhā*, *Himaresā*, etc. all poems, Among his successful plays are *Durace Dive* (1946), *Vaijayintī* (1950) and *Nāṭa Samrāt* (1971). The first two are adapted from Oscar Wilde's *Ideal Husband* and Materlink's *Mona Vanna* respectively.
- b. Venu Chitale (Leela Khare), author of the novel *In Transit* (1950) set in the period between the two world wars when the Indian socio-political scene was undergoing rapid changes.

b. Vishnu Prabhakar. One of the noted short-story writers and novelists in Hindi. Author of the novels *Ādi Aur Ant* (1945) and *Rahmān kā beṭā* (1947); *Nav Prabhāt* (1951), a historical drama. His biography of Sarat Chandra Chatterji, *Āwārā Masiha* (1974) is one of the finest biographies in Indian literature. He has also written biographies of Bhagat Singh (1976), Patel (1976) and Dayananda Saraswati (1989).

b. Vishvambhar Manav. A Hindi poet, critic, dramatist and novelist. Author of *Ausād* (1944) (collection of poems), *Khadi Boli Kā Gaurav Granth* (1950) (criticism) and *Lahar aur Caṭṭan* (1957), (one act plays).

d. Atul Krishna Mitra (b. 1857). Bengali playwright. He wrote short musical play as well as farces in the late nineteenth and early twentieth centuries. His works in this period include—*Mohini Māyā* (1911), *Āsal-O-Nahal* (1912).

d. Behramji Malabari (b. 1853). A Parsi writer with considerable talent for satirical description, Malabari published in 1876 two collections of his poems *Niti Vinod* and *The Indian Muse in English Garb*. Associated in various capacities with the *Indian Spectator*, the *Indian Patriot*, the *Voice of India* and *East and West*.

d. Dharma Narain Ramakrishnanacharyulu (b. 1853). Hailed as the father of Telugu drama; wrote twenty-eight plays of which fourteen are published; introduced some of the Western devices in Telugu drama. 1910 he was honoured with title 'Nāṭaka Pitāmaha'.

d. (Bhaktakabi) Madhusudana Rao (b. 1853). The youngest among the famous trio of modern Oriya literature (Fakirmohan, Radhanath and Madhusudan). His devotional and metaphysical poems are still alive among the Oriya people. His Oriya primer *Baṇabodha* is sold in thousands every year.

d. Nadir Kakorvi (b. 1857), real name Nadir Ali Khan. A noted poet in Urdu. Wrote ghazals and a masnavi on the theme of Lala Rukh.

d. Nazir Ahmad (b. 1836) well-known Urdu novelist. Also wrote theological essays. His works include *Mirāt al-'arūs* (1869), *Banātunn'sh* (1873), *Ibn al-vaqt*, *Ayāma* etc.

d. Jivan Jha (b. 1848). A noted Maithili dramatist. His plays including *Sāmavati*, *Sundar Sanyoga* (1906), *Narmadasāgara Saṭṭaka* (1906), *Maithili Saṭṭaka* (1908). He was the first to use vernacular prose profusely in his plays unlike his predecessors who used Sanskrit and Prakrit, along with Maithili.

d. Wahab Khar (b. 1842). A Kashmiri mystic poet who was a blacksmith by profession.

*Bhārat Bhārati*. A famous Hindi poem of Maithilisharan Gupta glorifying the past. Influenced by Maulana Hali's 'Musaddas', it played an important role in popularising Khadi Boli among the common masses.



*The Bird of Time.* By Sarojini Naidu. A collection of English lyrics divided into four sections indicative of its theme—songs of love and death, songs of spring time, Indian folk songs and songs of life. Among the most celebrated lyrics is the ‘*Song of Radha: The Milkmaid*’ which as it transcends from human into divine love acquires a symbolic meaning.

*Eṣā.* Bengali. Poetry. By Akshay Kumar Baral. An elegy written in memory of the author’s departed wife. One of the memorable poems in Bengali, intensely passionate yet restrained and balanced.

*Hir Mukbal.* Panjabi. Poetry. By Ganga Singh Bedi. A good edition of the medieval poet Mukbal’s *Kissā* of Heer and Ranjha.

*Intikhāb-i divān-i Jur’at.* Ed. by Hasrat Mohani. Selected poems in Urdu of Jurat Lakhnavi.

*Kissā Hir Dāmodar.* Punjabi. Poetry. By Ganga Singh Bedi. An edited work of the available manuscripts of the medieval poet Damodar’s popular love poem on Heer and Ranjha.

*Maithil bhakti prakāś.* Maithili. Poetry. Compiled by Laliteswar Singha (1850–1900). A collection of devotional songs popular in Mithila.

*Mirābāyi.* By Rallapalli Anantakrishna Sarma. One of the significant poetical works in modern Telugu; it inspired a number of young poets in Rayalaseema region of Andhra Pradesh.

*Rasa Kalas.* Hindi. Poems. By Ayodhya Singh Upadhyay. Most of these poems are conventional in character belonging to the *rīti* tradition.

*Samudramanthana Campu.* By Bellamonda Ramaraya. A Sanskrit poem based on the mythological theme of ‘The Churning of the Ocean’. Work written in Telugu character. Published in 1914 posthumously.

*Tapasvinī.* By Gangadhar Mehar (1862–1924). An Oriya epic based on the banishment of Sita, and her life in Valmiki’s hermitage. The work is considered as a bridge between the traditional and modern sensibilities.

*Tṛṇakankāṇamu.* By Rāyaprōlu Suba Rao. This work made a great impact on modern Telugu poetry. It is in this work the poet proposes his famous aesthetic proposition—‘*amalina sṛṅgāra*’, which became one of the important features of the romantic poetry (*bhāva kavita*) in Telugu.

*Jibansmṛti.* Bengali. Autobiography. By Rabindranath Thakur. Written in delightful prose this work contains intimate account of the poet’s childhood and youth, his family and the growth of his poetic personality.

*Dil Bahār.* Sindhi. Essays. Written in an anecdotal style. By Parmanand Mevaran (1865–1938).

*‘Ilm Tasawwuf.* Sindhi. A treatise on mysticism. By Mirza Qalich Beg (1853–1929).

*Rabīndranāth*. Bengali. Criticism. By Ajit Kumar Chakraborty. First important critical work on Rabindranath Thakur's works.

*Chinna Patra*. Bengali. Letters. By Rabindranath Thakur. These letters, most of them written to his niece Indira, reveal the poet's widening sympathies as a man and his deepening sensibilities as a poet. This work is one of the best of Tagore's prose writings.

*Budī Āir Sādhu*. By Lakshminath Bezbarua. A collection of fairy tales of Assam. A significant attempt towards the preservation of the folk and oral literary tradition of Assam.

*Jaṭāvallavar*. Tamil. Novel. By A. Subramania Bharati. It tells the life of Chandrakaran, who gets the title 'Jaṭāvallavar' for his erudite scholarship in Sanskrit; his marriage; and the ill-treatment of his wife from his mother; his daughter's attraction for a young singer; when she finally marries against many odds. A simple story projecting a changing society.

*Jayacīlan*. Tamil. Novel. By Meenakshisundarammal. A didactic novel condemning the evils of dowry and superstitions beliefs and customs in Brahmin community. It tells the story of a poor brahmin boy who becomes an I.C.S. officer, marries an English-educated woman and finally leads a happy life. The novel is more realistic and vivid in describing the life of the rural and city life of Madras. Lady Benson wrote an introduction to this novel.

*Kamalapālīka*. Telugu. Novel. By Kottapalli Surya Rao. An educated young woman falls in love with an educated boy of her community and gets married with the consent of their parents. The novel was written when women's education and their independent decisions regarding love as such were not much approved and appreciated.

*Maitrēyī*. Kannda. Novel. By Hoskere Chidambarayya. A mythological (*paurāṇik*) novel that depicts the state of the art and particularly women's education in ancient India.

*Manōhari*. Telugu. Novel. By T.S. Ramashastri. About the conditions of a contemporary Brahmin family in Andhra Pradesh.

*Sudakṣiṇa Caritramu*. Telugu. Novel. By Jayanti Sūramma. The first novel by a woman-writer in Telugu.

*Sugghaḍ Kaur*. Panjabi. Fiction. By Bhai Mohan Singh Vaid (1881–1936). A novel of social reform written under the influence of the then prevalent ideology of Singh Sabha movement. Other important novels of the author include: *Sukhdeva Kaur* (1920), *Dampati Piār* (1924), *Ik Sikh Gharānā* (1913).

*Suvarṇa Srukhala*. Telugu. Novelette. By Kottapalli Surya Rao. Based on a popular Urdu novel *Yusuf Julakha*.

*Tales Sacred and Secular*. English. Short-stories. By Dwiendranath Neogi. Collec-



tion of ceremonial stories as recited by Bengali women. The first part of the collection, sacred tales, was later published as *Sacred Tales of India* (1916) in England by Macmillan and Co.

*Vādē Vīdu*. Telugu. Detective novel. By Devaraju Narayana Rao. Claimed as the first *nirūpaka* novel (the author used the word in place of more popular 'pattēdāri' or 'aparādha parisodhaka navala') meaning 'detective novel. The novel came in three parts. 'Junilla', the woman character, with a superb presence of mind and intelligent plans, retorting the detective's designs, was remembered long.

*Vasanta Senā*. Telugu. Novel. By A.V. Narasimhamu. The story develops into a clash between Hinduism and Buddhism through the character of the Hindu princess Vasanta Sena.

*Acalāyatan*. Bengali. Play. By Rabindranath Thakur. It satirises the self-complacent, unchanging obstinacies of the Orthodox Hindu society.

*Candrahās Nāṭak*. Konkani. Play. By Bolantur Krishna Prabhu published in Mangalore.

*Dākghar*. Bengali. Play. By Rabindranath Thakur. The central character is a sensitive young boy, imprisoned within the four walls because of a fatal disease, who dies slowly. The child-hero symbolises the spiritual quest of the individual soul.

*Pannāratna Arthāt Divya Rājanisthā* (The Jewel Panna, or The Divine Loyalty). Marathi. Play. By Shiravakar. A historical play influenced by Parsi-Urdu theatre.

*Sant Bhānudās*. Marathi. Play. By N.C. Kelkar, Based on the life of a saint.

*Satya Hariścandra*. Telugu. Play. By Kandukuri Viresalingam. Based on the pauranic episode of Harish Chandra.

*Sāvitri-Nāṭak*. Konkani. Play. By Kumble Narasinha Naik, staged in Karwar/Mangalore. Based on the theme of Savitri.

*Śrīkrṣṇacandrābhyudaya*. Sanskrit. Play. By Shankarlal. Based on the theme of Krishna and Sudama.

*Varūdhini*. Telugu. Play. By Dharmavaram Rama Krishnamacaryulu. The theme is mythological. Depicts the conflict between love and dharma.

*Ākbarer Svapna*, tr. by Harisadhan Mukhopadhyay. Bengali. Play. A Tennyson, *Dreams of Akbar* (English).

*Āsal O Nakal*. Adapt. By Harikrishna Mitra. Bengali. Play. R. Sheridan, *School for Scandal* (English).

*Gītāñjali*. tr. by the writer Rabindranath Tagore. English. Lyrics. From several Bengali books including the Bengali *Gītāñjali* (1910). A collection of 103 devo-

tional poems which was acclaimed all over the Western world soon after its publication. Tagore received the Nobel prize for literature in 1913 mainly for this work. This is certainly the most widely translated work of any Indian author.

*Kaliyuga Nāṭak*. Adapt. By Ananda Prasad Khatri. Hindi. Play. Indianized adaptation of Shakespeare's *King Lear* (English) in Parsi Theatre style but in deliberately chaste Hindi.

*Malayāla Śākuntalam*, tr. by A.R. Rajaraja Varma. Malayalam. Play. Kalidasa's *Abhijñāna Śākuntalam* (Sanskrit).

*Kṛṣṇākumārī*, tr. by B. Rama Rao. Kannada. Play. From the same title by Michael Madhusudan Datta (Bengali).

*Rāja Simha*, tr. Anon. Telugu. Novel. Bankim Chandra Chattopadhyay's, *Rājasimha* (Bengali). This novel has been translated again in 1948 by Venkata Parvatisvara Kavalu under the same title.

*Rājataranginī*, tr. by Durganath Shastri and Ramcharan Vidyavinod. Bengali. History. Kalhana's work with the same title (Sanskrit), a famous work on the history of Kashmir in three volumes. Vol. I. came in 1910.

*Sahityasevī*, tr. by Hari Narayan Apte. Marathi. Essay. From a Bengali essay by Binay Kumar Sarkar with a one-page introduction.

*Satyārath Prakāś*. Punjabi. tr. by Atma Ram. Religious work. *Satyārath Prakāś*. By Swami Dayananda Saraswati originally written in Hindi. This book created a tension between Hindus and Sikhs as it contained certain derogatory remarks regarding the Sikh Gurus.

*Viśavṛkṣa*, tr. by B. Venkatacharya. Kannada. Novel. *Biśavṛkṣa* by Bankim Chandra Chattopadhyay (Bengali).

*Viśavṛkṣam*, tr. T.C. Kalyani Ammal (1879; 1956). Malayalam. Novel. Bankim Chandra Chattopadhyay's Bengali work with the same title.

*Virumpiya Vitamē*, tr. by Pammal Sambandha Mudaliyar. Tamil. Drama. *As You Like It* by William Shakespeare (English).

*al-Hilāl*. Ed. and published by Maulana Abul Kalam Azad. A popular journal, *al-Hilāl* set an example of powerful Urdu journalism in India.

*Āndhra Sāhitya Pariṣat Patrikā*. A Telugu bi-monthly, devoted for classical and traditional scholarship, supporting *Grānthika Bhāṣā Movement*. Jayanti Ramayya Pantulu was its editor.

*Kavita*. A Telugu literary monthly started around 1912 by Oleti Venkatarama Shastri (the first poet in the poets duo—Venkata Ramakrishna Kavulu—*avadhanis* and opponents of Tirupati Venkata Kavalu), the poet laureate of Piṭhāpuram. For about 10 years he published the journal.



*Konkani Dirvem* (Konkani Wealth). A Konkani monthly/Fortnightly and then weekly, with supplements in Kannada and English occasionally. Ed. by Luis Mascarenhas, published from Mangalore (Karnataka). From 1917 ed. by P.J. Souza and later upto 1940, when it ceased publication, by Alex A. Pais.

*Manoranjan*, in its Diwali Special issue, published a separate section 'Striyance Lekh' (Articles of women writers). The enthusiastic editor Kashinath Raghunath Mitra, is responsible for the creation of a whole generation of women short-story writers.

## 1913

The Nobel Prize for literature is awarded to Rabindranath Tagore, the first ever Asian to be honoured so, for his English work *Gitanjali* (1912).

Est. *Gorkha Jana Pustakālaya*, Kurseong, the First public library in Darjeeling hills. Dhannarayan Pradhan was the founder President and Bhaktavir Thapa the General Secretary. Apart from publication of a literary periodical it organises literary meetings, stages plays and observes the birth anniversary of Bhanubhakta, the great Nepali poet.

Gadar Party was formed on 21 April, in Antoria, Oregon in USA by a large number of Indian revolutionaries, most of them Sikhs. First President Sohan Singh Bhakna (1870–1968), and Special Secretary Lala Hardayal (1884–1969). Its mouthpiece *Gadr*, a weekly, was published in Punjabi and Urdu; occasionally in Marathi. The party published pamphlets in Bengali and English too.

*Vijñāna Candrikā Grantha Maṇḍali* conducts literary competition in Telugu exclusively for women. This gave inspiration to women writers.

b. A.S. Agnihotri (d. 1976). A noted Marathi short-story writer. Wrote short-stories about middle-class people and their experiences.

b. Ananta Pattanayak. A major Marxist poet, one of the pioneers of modern Oriya poetry. His collections of poems include, *Tarpaṇa Kare Āji* (1941), *Śāntiśikhār* (1953), *Raktaśikhā* (1930).

b. Aniruddha Dasa. An Oriya essayist who wrote mainly on Adivasi culture in Orissa.

b. Appan M.A. Malayalam poet. Author of a large number of lyrical poems. Published collections: *Vellinakṣatram*, *Līlāsandham*, *Amṛtabindukkaḷ*, etc.

b. B. Raghunath (B.R. Kulkarni) (d. 1953). Marathi short-story writer and novelist. He gave expression to the anguish and suffering experienced by people living in the feudal set up of the Marathwada region which was then a part of the State of Hyderabad ruled by the Nizam.

b. Bal Krisna Rav (d. 1974). Hindi poet, editor and translator. Collection of

poems are *Kaumudī* (1931), *Abhās* (1935), *Kavi ki Chavi* (1947), translated Milton's *Samson Agonisties*. Wrote sonnets in *Khadi Boli*. Edited the monthly *Kādambinī*.

b. Bhaskaran Nair, K. Malayalam literary critic and author scientific literature. Published works: *Kalayum Kālavum* (Criticism); *Ādhunika Śāstram Parināmam* (Scientific Writings).

b. Bhatt Damodar Kesavaji, *pseud.* Sudhansu, (d. 1983). A Gujarati poet. *Rāmāsāgar* (1950), *Alakhtāno* (1956) are his two collections of poems. His poems are based on traditional bhajans.

b. Bhumasena Rao, known as *Bici* (d. 1980), a major satirist in Kannada.

b. Brajeshvar Varma. A well-known Hindi scholar and critic, editor of Hindi *Anuśilan* and *Ālocanā*. Edited the history of Hindi literature *Hindī Sāhitya* and *Hindī Sāhitya Kośa*, Vol. I, II. His main critical work is *Surdās*.

b. Devandas Kishinani, 'Azad'. A Sindhi poet. His *Pūrab Sandeś* (1937), is an adaptation of Edwin Arnold's *Light of Asia*, dealing with the life of the Buddha.

b. Dinesh Das. (d. 1985) A Bengali poet. He created a stir with his poem *Kāste* (Sickle). His works include *Kabitā 1343–48* (1942).

b. G.C. Tonga. A noted Manipuri playwright; has written more than 50 plays; associated with the Society Theatre, Imphal (1937).

b. Gitchandra Tongbram Singh (d. ?) A distinguished Manipuri dramatist. He started writing plays after World War II mainly on social problems; adapted several plays of Shakespeare, Shaw and Ibsen. A teacher by profession.

b. H.V. Savitramma. A Kannda short-story writer. Though not very popular, she is considered to be a powerful author. Among her works are *Naraśrite* (1949) and *Marumaduve* (1954).

b. Harumal Isardas Sadarangani 'Khadim'. A Sindhi poet and a scholar. His collections of poems include *Ruba'ivūn* (1959), *Rūḥa D'ino Relo* (1963), *Piraha Ji Bākha* (1972) and *Cikha* (1977). The poet is known for his competence in employing the Persian metrics.

b. Kerala Varma, C.R. (pen-name: Vikraman). Malayalam author of humorous essays; novelist and one-act play wright.

b. Khanāl, Yadunāth. An eminent Nepali literary critic. His works include: *Samālocanāko Siddhānta* (Theory of Criticism, 1946), *Sāhityik Carcā* (Literary Discussions, 1977). He is the first Nepali critic to write on theory of Criticism.

b. Manohar Malgonkar. A prolific writer in English whose literary career began in 1960 with the novel *Distant Dream*.

b. N.K. Kulakarni. A Kannada novelist, essayist and playwright who popularised one-act plays. Among his works noted are *Savina Udiyalli* (1944), a novel and *Enke-Ekāṅkagaḷu* (1947), one of the important collection of one-act plays.



- b. Narendra Sharma (d. 1988). A prominent Hindi poet of post-Chayavadi lyrical poetry. Popular works are *Pravāsi ke Gītā* (1938), *Prabhāt Phari*, *Palās Van* (1940).
- b. Padma Gole. A distinguished Marathi poetess. She writes on complex, introvert themes in metrical compositions (mainly *ovi*) as well as in free verse. Her collections include *Nihār* (1954), *Ākāśavedī* (1968).
- b. Pejavara Sadashiva Rao (d. 1939). One of the major Kannada poets. His only collection *Varuna* was published posthumously in 1952. 'Nāṭyagīta' of this collection is considered as one of the earliest modernist poems. Complex imagery and themes drawn from the modern life are the characteristics of his poems.
- b. Pulimāna Paramesvaran Pillai (d. 1949). A Malayalam playwright and story writer; he made his mark through a single play and just a few short stories.
- b. Rajendra Shah. A major Gujarati poet. His *Dhvani* (1951) is a landmark in Gujarati poetry. He is known particularly for his innovation in metre and rhythm, lyrical sensibility and use of symbols and images, classical diction and restrained romanticism. A recipient of Sahitya Akademi Award for his collection of poems *Sānt Kolāhala* (1962). Actively participated in Freedom Struggle.
- b. Ramachandra, Tirumala. A great Telugu scholar, who made significant contributions to the understanding of *Prakrit* literature and to Telugu paleography and Telugu-Kannada literary relations.
- b. S.K. Pottekkattu (d. 1982). A Malayalam fiction writer and author of a large number of travelogues; he visited most countries of the world as a tourist. His novel *Oru dēśattinte Kathā* (1971) earned for him the Jnanapith award in 1981.
- b. S.N. Pendse. A noted Marathi novelist, dramatist and translator. His first novel *Elgar* (1949), dealing with the Hindu-Muslim question, became a landmark in Marathi literature. His *Garambica Bāpu* (1952) is considered to be a classic. Among his other works noted are *Hattya* (1954) and *Yasodā* (1956)—both novels.
- b. Sheshasharma, Kuntimaddi. A noted Telugu poet and scholar. Wrote extensively on religion and philosophy; also wrote poetry and a few plays.
- b. Shitaljit Singh. A well-known Manipuri scholar and writer, a versatile writer of short-stories, novel, poetry and a translator of religious literature particularly from Bengali. Also a grammarian and lexicographer; known as the father of modern Manipuri short story. Among his works are: *Thādoka* (1942), *Ima* (1947), *Nungsi Vaikhaiba* (1951) and *Lai Kon Nungda* (1946), a collection of short stories.
- b. Sudhakara Shukla (d. ? ) An author of several *mahākāvyas* in Sanskrit, including *Gāndhī Saugandhikam*.
- b. Surendranath Dvivedi. An Oriya essayist and veteran parliamentarian. Au-

thor of *Congress* (1947), *Biśva Itihāsa* (1951) in four parts, a work of world history of encyclopaedic nature.

b. Upendra Thakur, Mohan (d. 1980), a popular Oriya poet; author of *Phulḍālī* (1955) and *Bāji Uṭhal Muralī* (1977) for which he was given the Sahitya Akademi award.

b. V.M. Inamdar. A noted Kannada novelist, critic and translator. Often compared with Somerset Maugham, Inamdar is known for his urbanity and concern for techniques. He translated Khandekar's *Yayāti* (1977) from Marathi. Among his novels *Murābatte* (1946) and *Śāpa* (1949) are well-known.

b. V.R. Kant (d. 1990). A noted Marathi poet. In the external form of poetry, he was a follower of Tambe cult (musical, melodious constructions), and in the content of his poetry he belonged to the 'Sthaṇḍila' cult (revolutionary content) initiated by Kusumagraj. Collection of poems; *Rudraṇḍā* (1947).

b. Yajnanna Shastri, Somanci. A famous Telugu playwright; also wrote good short stories. Most of his writings, particularly plays, were translated into English and published in journals like *Illustrated Weekly of India*. He has adopted several plays of Shaw, Galsworthy and Materlinck.

d. Bhuban Chandra Barua (b. 1890 ?). An Assamese poet; wrote under the pseudonym Umesh Chandra Barua. His poems lie scattered in *Banhi* and other Assamese magazines.

d. Devaki Nandan Khatri (b. 1861). Famous Hindi novelist known for his *tilasmi* and *Aiyyāri* novels. Main works are *Candra Kantā*, *Candrakantā Santati*, *Bhūta-nāth* (1918-35).

d. Dvijendra Lal Ray (b. 1863). Famous Bengali playwright and poet. Some of his well-known plays are on historical themes, *Mebārpātan* (1908), *Sājāhān* (1909), *Candragupta* (1911).

d. Gulavadi Venkata Rao (b. 1844). One of the early novelists in Kannada. He wrote *Indirābāi* (1899), the first Kannada novel on a social theme.

d. Moro Keshav Damle (b. 1868). Author of *Sāstriya Marāṭhī Vyākaraṇ* (1911) running into 1000 pages which is considered to be the authentic grammar of Marathi for nearly 60 years.

*Caman-i-benazir*. Urdu. Poetry. By Mohammad Abdul Majid. Collection of Urdu poems.

*Jārajadevacarita*. Sanskrit. Poetry. By G.V. Padmanabha Shastri. An epic on the glory of King George V's rule published from Srirangam.

*Jarmanī Kāvyaṃ*. Sanskrit. Poetry. By Raja Shyama Kumar Tagore. A poem on Germany.



*Kadam Kali*. Assamese. Poems. By Lakshminath Bezbarua. The poet was inspired by the ballads of Assam.

*Kēśaviyam*. Malayalam. *Mahākāvya*. By Kesava Pillai, K.C. It deals with the story of Lord Krishna.

*Om-nama* (incorporating) *Ghazalyat-e-Shastri*. Kashmiri. Poems. By Vakil Ahmad Shah Qureshi who has also rendered a number of small masnavis into Kashmiri from Persian/Urdu originals.

*Pratimā*. Assamese. Poems. By Chandra Kumar Agarwala. The poet was influenced by folk songs of Assam.

*Sāgar Saṅgīt*. Bengali. Poems. By Chittaranjan Das. Collection of short verses, intensely religious. Tr. into English by Sri Aurobindo.

*Saneṭ Pañcāśat*. Bengali. Sonnets. By Pramatha Chaudhuri. A collection of fifty sonnets constructed on the French model, where the octave is followed by a couplet. The poems are witty and satirical.

*Tiroṭar Ātma Balidān Kāvya*. Assamese. Narrative poem. By Hiteshwar Bar Barua. Written in 1908 but published in 1913, it is about sacrifice of Jaymoti Kunwari, for the sake of her husband Gadadhar Singha who ruled Assam from 1681–96.

*Umākēralam*. Malayalam. *Mahākāvya*. By Ulloor Paramesvara Iyer. It deals with a legend associated with the royal family of the former State of Travancore.

*Āmar Kathā*. Bengali. Autobiography. By the well-known Bengali Stage actress Binodini Dasi.

*Carit Kathā*. Bengali. Essays. By Ramendra Sunder Trivedi. The essays are character-portraits of several greatmen, both Indian and Western.

*Kāṅgāl Harināth* (Vol. I). Bengali. Biography. By Jaladhar Sen. The life of Kangal Harinath, a saintly poet, who wrote a large number of *bāul* songs. Vol. II (1914).

*Abdhiyāna Vimarsaḥ*. Sanskrit. Essay. By Anantakrishna Shastri. On the problem of 'Crossing the Sea', a taboo amongst many Hindus.

*Bāi Māhānti Pāñji*. Oriya. Essays. By Gopal Chandra Praharaj. These *belles lettres* in Oriya are known for their unique style and language as well as of thought-provoking problems of the time.

*Icalakaranjī Sansthanaca Itihāsa*. Marathi. History. By V.V. Khare. Histories of small states sponsored by the Royal assistance. An indispensable work for the study of, not only the history of Ichalkaranji state, but that of the history of the Marathas.

*Miśra-Bandhu Vinod*. Hindi. Literary History. By Mishra Bandhu (*pseud.*). An extensive history of Hindi literature in 4 Vols. (1913–34) written in Hindi—along

old lines, apparently uninfluenced by Western criticism; shortly afterwards superseded by histories written by Ramachandra Shukla and Shyamsunder Deg.

*Molinūl*. Tamil. Philology. By Makaral Karttikeya Mudaliyār. A pioneering work on the Tamil language. The author strives to establish that Tamil is the mother of all languages.

*Pacani, Nomal* and *Cikarpati Nikar pati*. Assamese. Prose. Three satirical works of Lakshminath Bezbarua. They have weak plots but contain vivid pictures of village life of Assam.

*Sadhana*. English. Prose. By Rabindranath Tagore. A collection of lectures delivered at Harvard University, it clearly articulates Tagore's philosophy that concerns man's relations to the universe, the problem of evil and the stages through which the infinite can be realized.

*Sākṣī*. Telugu. Prose. By Lakshminarasimha Rao, Panuganti. Considered to be one of the outstanding works in Telugu, published in 6 Vols. (last Vol. 1933).

*Vēlir Varalāru*. Tamil. History. By Mu Raghava Ayyankar. A history of Vēlir, one of the dominant ruling clans during the time of Cankam period and their contributions to the Tamil literature and culture.

*Baḍadidi*. Bengali. Short novel. By Sarat Chandra Chattopadhyay. First novel of the author which made him famous almost overnight. It deals with the theme of the widow in love. A companion volume to *Pathanirdeś* (1914).

*Dharmarāja*. Malayalam. Novel. By C.V. Raman Pillai (1858–1922). The story of the struggle between loyalists and opponents of the king of the former State of Travancore. Part of a saga consisting of three novels, the others being *Mārtaṇḍavarma* (1891) and *Rāmarāja Bahadūr* (1918).

*Ek Shari Kā Anjab*. Urdu. Novellette. By Niaz Fatepuri. A tenderly told sentimental story about a poet.

*Hemāvati*. Telugu. Novel. By Suryanarayana, Tallapragada. One of the first novels in Telugu to concentrate on the theme of Harijan.

*Ik Sikh Gharāṇā*. Punjabi. Novel. By Bhai Mohan Singh Vaid. A model Sikh family is presented to illustrate ethico-religious virtues of Sikhism.

*Jonbibi*. Assamese. Short-stories. By Lakshminath Bezbarua. The life of lower middle-class and the corrupt officers during British raj have been portrayed vividly in these short stories.

*Joya-yi-haqq*. Urdu. Novel. By Abdul Halim Sharar. Based on the life of the Prophet Muhammad.

*Kumudini Athvā Bālakke Baḍidāṭa*. Kannada. Novel. By Venkatesha Tiruko Kulkarni (*pseud.* Galaganatha). A historical novel relating to the fall of Vijayanagar



Empire. First historical novel on the history of Karnataka. The tradition of historical romances in Kannada begun powerfully with the publication of this novel.

*Mamu. Oriya. Novel. By Fakirmohan Senapati. A popular work on a decadent noble family, cheated and exploited by one of its near relatives, who is portrayed as a repentant sinner at the end.*

*Pramadāvanamu. Telugu. Historical novel. By Venkata Paravatisvara Kavalu. A romantic theme based on the Vijayanagara period. Narration interspersed with lyricism, it was one of the most popular novels.*

*Suśīle. Kannada. Novel. By Nanjanagudu Tirumalamba. The theme is the sufferings of Hindu women. Characters are divided into two neat types, 'good' and 'bad' and the image of *sādhvī* is foregrounded throughout the narrative. The author wrote few more novels on the same theme.*

*Tippu Sultān. Telugu. Historical novel. By Akkiraju Umakantam, Based on the English novel of the same title by Meadows Taylor.*

*Candragupta. Marathi. Historical play. By N.C. Kelkar, elaborated with the help of some episodes taken from the novels of Sir Walter Scott.*

*Mahābhārat. Hindi. Play. By Narayan Prasad 'Betab'. One of the most successful Parsi Theatre productions, first enacted in Delhi (29 January 1913) originally included the controversial character of Chetā Chamār, the untouchable, who was taken out in 1917. Represented, with Radhey Shyam Kathavachak's *Vir Abhimanyu*, a major departure from the romantic-salacious, Pan-Islamic production in Persianized Urdu which had so far dominated the Parsi Theatre.*

*Mahānandā. Marathi. Play. By Vasudev Nilkanth Agashe. Extremely popular play based on a mythological theme of devotional character. The play was produced simultaneously by ten companies.*

*Nalā Damayanati. Kannada. Play. By Kerur Vasudevacharya. A mythological play published in *Sacitra Bhārata*. Based on Nala-Damayanti episode of the Mahabharata.*

*Prahlād Caritra. Konkani. Play. By Bolantur Krisna Prabhu of Mangalore. Based on a mythological theme.*

*Sītā Haran. Assamese. Play. By Dugdhanath Khaund, one of the widely staged plays. It is based on *Āraṇyakāṇḍa* of Valmiki's *Ramayana*. Inspired by this drama both Balaram Pathak and Apurba wrote two plays, both titled *Lava Kuś* in 1915 and 1918 respectively.*

*Vinod. Marathi. Social play. By M.N. Joshi. The play popularised the playwright, but invited bitter criticism and objections due to its vulgar taste.*

*Chitra, tr. by Rabindranath Tagore. English. Drama. From his own Bengali play *Citrāṅgadā*. The play based on the *Mahābhārata*, Arjun-Chitrangada emphasiz-*

ing the transcendent nature of true love that is not determined by mere physical attraction.

*The Crescent Moon*. By Rabindranath Tagore. English. Lyrics. Mainly from *Śiśu* (Bengali). The motif of childhood runs through its 40 poems.

*Gitānjali*, tr. by Adipudi Somanatharavu. Telugu. Poems. Rabindranath Tagore (Bengali). It is more of a transcreation than a translation.

*Ísvarī Sūtra*, tr. by Venkatesha Tiruko Kulakarni (Galaganatha). Kannada. Novel. Harinarayan Apte *Ísvarī Sūtra* (Marathi).

*Līlā dēvi*, tr. Rallapalli Anantakrishna Sarma. Telugu. Novel based on B. Venkatācārya's Kannada translation of Yogindranath Chattopadhyay's Bengali novel.

*Meghdūt*, tr. by Kilabhai Ghansyam. Gujarati. Poetry. *Meghudūtam* by Kalidasa (Sanskrit) with a learned preface and illustrations.

*Mirccakati*, tr. by C.M. Natēca Cāstri (Natesha Shastri). Tamil. Drama. Sudraka, *Mṛcchakaṭikā* (Sanskrit).

*Mṛcchakaṭik Bhāṣā*, tr. by Lala Sitaram. Hindi. Play. Shudraka, *Mṛcchakaṭikam* (Sanskrit).

*Primrose Vijayam*, tr. by S.C. Govindaraja Iyengar. Kannada. Novel. *The Vicar of Wakefield* by Oliver Goldsmith (English).

*Vaṇīpura Vaṇikan*, tr. by Pammal Sambandha Mudaliyar. Tamil. Drama. William Shakespeare, *The Merchant of Venice* (English).

*Abhinava Sarasvati*. A Telugu monthly literary journal, started and issued from Guntur; with Janapati Pattabhirama Shastri as its editor.

*Amṛtavaṇī*, A Sanskrit periodical.

*Āśā*. An Oriya weekly. Ed. by Shashibhusan Rath. One of the leading journals published from Berhampur; it became a daily paper in 1928. Since 1937 it started publication from Cuttack. It was closed in 1951. Recently it is being published from Berhampur again.

*Kādambarī Sangraha*. A Kannada monthly. Ed. by C. Venkataramana Shastri from Chamarajanagar. Exclusively devoted to novels. Narratives of varying length ranging from 20 pages to 300 pages were published here.

*Mukul*. A Bengali montly for children. Ed. by Barada Kanata Majumdar. 'To educate the children in a playful manner' was the declared objective of the periodical. Hariprasanna Dasgupta, an important writer of comic verses for children, wrote for this magazine.

*Navayug*. A Marathi periodical. Ed. by Vitthal Jivaji Nadkarim. Continued the tradition of *Manorañjan* and published mystery, stories. Brought into light writers like Krishnaji Keshav Gokhale, R.V. Damla, Mrs. Indirabai Sahasra-



buddhe, Girijabi Keklar, C.V. Joshi, T.B. Rayarikar, Vagbhat Narayan Deshpande, Saraswati Kumar, etc.

*Pratāp*. Started as Hindi weekly but became daily in 1920. Ed. by Ganesh Shankar Vidyarthi. A landmark in Hindi journalism *Pratāp* was the source of inspiration of nationalism for the youth.

*Sāhitya*. A Gujarati literary, monthly. Ed. by Hargivinddas Kantavala.

*Sandesh*. A Bengali montly for children. Ed. by Upendrakishor Raychoudhury. Patronized mainly by the house of the Raychoudhuries, it is still the most important Bengali periodical for children. Among its most well-known writers, barring Upendra Kishor, is Sukumar Roy.

## 1914

The outbreak of World War I.

Tilak released after six years' of imprisonment at Mandalay; and started his 'Home Rule Movement'.

*Komagata Maru Episode*, 29 September. Komagata Maru, a Japanese ship chartered by 400 Indians, most of them Sikhs, reached Vancouver in middle of 1914 but the passengers were not allowed to disembark. When the ship returned to India 29 September at Budge Budge the police tried to arrest all passengers on the charge of their connection with the Gadar Party. This caused a clash between the police and the passengers: twenty people were killed; some leaders went underground, rest were arrested.

Est. *Āndhra Bhāṣā Samrakṣaka Sanghamu* and *Vartamānāndhra Pravartaka Sangham*, to champion the cause of the spoken Telugu movement.

Est. *Daruylusannifin Azamgarh* (U.P.) by Shibli Nomani who died the same year. His able successor Maulana Sayyid Sulaiman Nadri, a great writer of Urdu prose, made it a unique centre of Urdu writers. The credit of the largest production of non-fiction Urdu prose goes to this institution.

Est. *Kocci Bhāṣā Pariṣkaraṇa* Committee, an organisation officially sponsored by the government of the former State of Cochi for publication of old Malayalam texts and for the promotion of Malayalam literature.

*Sindhi Sahita Society*, a publishing house was established by Jethmal Parsram (1885–1948) and Lalchand Amardinomal Jagatiani (1885–1954).

Issues such as re-organisation of a separate Orissa state; impropriety of teaching Oriya by Telugu teachers in several schools of Ganjam district was raised at the tenth session of the *Utkal Sammilani* held in December at Paralakhemundi under the presidentship of Sri Bikram Dev Varma, king of Jeypore and a reputed writer and patron of Oriya.

b. Ananda Jha (d. 1988). A Maithili playwright, author of the mythological play, *Sitāsvayamvara* (1938).

b. Balakrishnan Nair N. (d. 1969). Noted Malayalam biographer. Important works: *Sākṣāl C.V.* (1951); *Rājā Ravivarmā* (1953).

b. Basanta Kumar Satapathi. A major Oriya short-story writer known for his tender and humorous overtone. His works include *Hyderabad Aṅgura*, *Gaṅgā O Gāṅgī*, *Goṭie Alu*, etc.

b. D.B. Mokashi (d. 1981). A noted Marathi short-story writer and novelist. Among his novels are: *Dev Cālale* (a poignant tale of a family's migration from village to city); *Anandovari* (a novel on the transformation of Tukaram from a trader to saint-poet); *Vatsyayan* (biographical novel depicting the life of the author of the *Kāmasūtra*). His short stories deal mostly about the middle-class families, their optimism and faith amidst the darkness resulting from the world war and consequent inflation.

b. Damodaran, Punkunnam. Malayalam poet and playwright, closely associated with leftist movement. Published works: *Magdala Mariyam*, *Sōviyattinte Makkal*, *Duhkhasatyannal*—all poems.

b. Deva Kanta Barua. A well-known Assamese poet. Inspired by Robert Browning, Barua introduced a kind of dramatic monologue in Assamese poetry which became very popular. *Sāgar dekhisa* (1918) is his well-known collection of poems.

b. Dinanath Sharma. A noted Assamese novelist. His novels deal mostly with the contemporary social themes. In one of his popular works, *Sangram* (1954), he focused on the burning problem of unemployed youth. Some other novels of Dinanath Sharma are *Nadan* (1960), *Śānti* (1961), *Nabārūn* (1967). He translated *The Growth of the Soil* of the Norwegian novelist Knut Hamusun.

b. Feroze Antiya. A Gujarati playwright; author of *Cha Nātako* (1951), a collection of plays, based on human weaknesses, and *Nav Navan Nātako* (1954), a collection of nine plays aiming at Parsi community in a humorous vein. His dramas are very stageworthy and are written in Parsi dialect.

b. G.V. Krishna Rao (d. 1979). A Telugu poet and novelist; initially inspired by Marxism, he published *Kavyajagattu* a noted work of criticism. Later he was attracted to M.N. Roy and distinguished himself as a Royist writer. His novel *Kilubommalu* (1953), meaning 'puppets', raises the issues of choices of the individual, who is a puppet in the hands of groups in modern society. His anthology of short stories '*Caitra ratham*' (1946) is another reputed work.

b. Ghulam Ahmad (Fazil Kashmiri), the first Kashmiri poet to go to college where he became a student-editor of the newly started Kashmiri section (in Urdu script) of the College Magazine (1936).

b. Gopinath Mohanty, (d. 1991). One of the most outstanding Oriya novelists. His novels, particularly those dealing with tribal life, have been hailed by critics and readers alike for their authenticity, depth and power, and epical range.



Among his well-known novels are *Paraja* (1945), *Amṛtara Santān* (1947), for which he was awarded the Sahitya Akademi Award in 1955; and *Māṭi Maṭala* (1964), the Jnanpith Award winning work (1974). He also wrote short stories, and plays and several works on Tribal language and culture.

b. Govindalala Mathura. Rajasthani writer well-known for his one-act plays published under the title of *Satarāṅginī*, marked by humour, and satire against the feudal system and money lenders.

b. Govindappisharati, Cerukatu (d. 1976). Malayalam novelist and playwright, with an acute political awareness; closely associated with the activities of the Communist Party. Novel: *Śanidasa*, *Muttaśī* etc.; Plays: *Nammaḷonnu*, *Taravāṭittam*.

b. Harcharan Singh. A major Punjabi dramatist. He is best known for his plays on contemporary social problems. His plays include, *Aṇ-jod* (1941), *Jivan Līlā* (1944), *Doṣ* (1951).

b. Indira Sant. The most successful women poet of Marathi. Intense emotion expressed in concrete and oblique images and, chiselled expression characterise her poetry. Her poetry emerges from her feeling of loss and sorrow resulting from the untimely death of her husband. Among her works are—*Sahavās* (a collection with her husband N.M. Sant), *Mendī*, *Selā* and *Mṛgajāl* for which she got the Sahitya Akademi Award.

b. Jayakrishna Misra (d. 1979). An Oriya poet belonging to the traditional school. Known for his epics, *Amsupā* (1950) and *Mālyagiri*.

b. Jan Nisar Akhtar (1976), one of the pioneers of progressive movement in Urdu poetry. Known for his long poems *Danai Raz*, *Panc Tusviren* and *Sitaron Ki Sada*, blending of dramatic and narrative sequences.

b. Jandhayla Papaiah Shastri, also known as *Karunaśrī* (his pen-name). An important Telugu poet, known for his mellifluous style. Each one of his books—particularly *Udayaśrī* (1944), is printed more than 20 times. He created a fashion of 'Śrī' ending names with his works like *Udayasri* and *Vijayasri*; many Telugu people started giving the names ending with 'Sri', to their daughters, born after 1945.

b. K.A. Abbas (d. 1987). Marxist journalist, novelist, short-story and film script writer, wrote in English and Urdu. The English works include *Tomorrow is Ours: A Novel of the India of Today* (1943) which attacks imperialism, fascism and the evil of untouchability; *Inquilab: A Novel of the Indian Revolution* (1955) focuses on the Indian political activities during nineteen twenties and thirties. The well known short-story collections are: *Rice and Other Stories* (1947), *Cages of Freedom and Other Stories* (1952).

b. K.M. George, Dr. A Malayalam scholar and a major literary critic and essayist. Editor of *Comparative Indian Literature*, 2 vols. (1984).

b. Khialdas Begwani 'Fani'. A major poet in Sindhi. His *Sāmundī Laharūn* (1951), a collection of poems, is written in the Persian metrics.

- b. Kizhakkemuri, D.C. (full name: Dominic Cherian, Kizhakkēmuri). Popularly known as D.C. One of the chief organisers of the co-operative society of Malayalam writers. Later established a publishing house of his own, one of the major ones in Kerala. Author of a few volumes of humorous essays.
- b. Krishna Bhuyan. One of the earliest short story writers in Assamese. A fine craftsman in portraying Assamese urban life.
- b. Krishan Chander (d. 1977), one of the popular Urdu writers after Premchand; noted for his contribution to Urdu stories. A progressive writer known for his political commitments. Author of *Shikast* (1940), *Anna Dātā* (1945) and the novel *Jab Ket Jage* (1952). Widely translated into English.
- b. Krishna Pillai, K.S. Malayalam author of many humorous writings including satirical poem. Pen-name: Mīsān.
- b. Kunjabihari Das. A pioneer in folklore study in Orissa, a poet and author of travelogues. He received Sahitya Akademi Award for his autobiography *Mo Carita*.
- b. Lakhmicand Rupchandani. A biographer in Sindhi. Among his biographies are *Sindh Jo Tagore: Sādhu Vāsvani* (1941), *Deśo Bhagat Virūmal Begraj* (1942), and *Jādūgar Professor Hāsānand* (1952).
- b. Laksmidhar Nayak. An Oriya dramatist, novelist and a poet. A labour leader, associated with labour-movements, he has adopted Marxist themes in his plays, which are very popular among the masses. His plays include *Lāl Cabuk* (1949), *Jamidāra* (1948), *Dharmapatni* (1951) and novels include *Sarvahārā*, *Hāvre Durbhāgā Deśa* (1946).
- b. Manubhai Pancholi, *pseud.* Darsak. A Gujarati novelist, playwright and essayist. His creativity is best revealed in novels entitled *Bandighar* (1935), *Bandhanane Mukti* (1939), *Dīpnirvāṇ* (1944), *Jher to Pidhān Che Jāni Jāni* Part I, II, III (1952, 1958, 1985), and *Socrates* (1974). Actively participated in Indian Freedom Struggle. Gandhian educationist. Recipient of Jnanpith's Murtidevi Prize (1987).
- b. Mohan Singh Sengar. A Hindi journalist and short-story writer. Had been the editor of *Bhagnadūta* and *Visāl Bhārat*. Wrote essays on national freedom movement.
- b. Narayan Bezbarua. A noted Assamese poet, novelist and playwright. His collection of poems include *Śakti Singa* (1941), *Mahatmār Mahā Prayānat* (1943), *Punaruthān* (1973) etc. His novels include *Natun Diganta* (1962), *Premar Pratīk* (1965). He translated Shakespeare's *Julius Caesar* and Marlowe's *Doctor Faustus*.
- b. Narmadā Prasād Khare. A Hindi poet and edotr. His poems are noted for their romantic themes and mood. Author of *Svar-Pathy* (1952).
- b. Pranabandhu Kar. An Oriya short-story writer, but more known for his one-act plays, popular for their psycho-analytic treatment and novelty of forms and contents. He has written also a few full length plays. His works include *Pāgalā Janatāra bāhāre* (1945), a collection of one-act plays.



- b. Puttaparti Narayanacaryulu (d. 1990). An outstanding Telugu poet; a scholar in eight languages; awarded 'Padmasri'. His *Sivatāṇḍavam* is one of the most original works in modern Telugu.
- b. Qudsia Zaidi (d. 1959). The first woman who established a professional theatre in Delhi, published about fifteen books in Urdu. Among these are *Gāndhī Bābā ki Kahānī* (1950); *Jan Nisar Sipāhī* (1952); *Guḍia Ghar* (drama 1956); *Cāchā Chakkan Ke Drame* (1956).
- b. Rai Hariprasad 'Gorkha'. A popular Nepali poet, essayist, and short-story writer from Manipur. Popularly known as 'Gorkha Rai'. Major works: *Bābari* (1974), *Mancariko Bolī* (The Voice of the Mind-Bird, 1977)—both collections of poems; and *Yahām Badnām Huncha* (One gets defamed here, 1974), a collection of short stories. Participated in the war as a soldier in the Indian Army; he successfully depicts the experiences of the soldier and economic and socio-political conditions of the Nepalis in the North-eastern states and Darjeeling.
- b. Raj Kishore Ray. A major and popular Oriya short-story writer. His works include *Nīla Laharī* (1945), *Bikaca Śatadala* (1949), *Banajyotsnā* (1948), *Jayaśrī Aśoka Cakra* (1949).
- b. Ram Nath Shastri. A Dogri poet, playwright, short-story writer, essayist and translator. Got Sahitya Akademi Award for his collection of short stories, *Badanami Di Chhaan* and was the recipient of the first translation award of the Akademi for Dogri.
- b. Rukmininatha Shastri, Jalasūtram (d. 1968)—popularly called Jarukshastri. A Telugu poet and short-story writer. Often he is called as 'Pāradīla Sastri', because of his parodies. He parodied the romantic poets including Sri Sri. His short stories are compiled in a volume *Saratpūrṇimā*.
- b. S.V. Parameswara Bhatta. A noted Kannada poet belonging to the *navōdaya* movement. His *Indra Cāpa* (1965) includes 300 poems in 'Sangatya' style and 900 'subhashitas'. *Rāgini* (1940) is a collection of poems in modern metres. He translated Kalidasa's *Mēghadūta* (1944), *Kumārasambhava* (1953), *Ṛtusamhāra* (1947), *Raghuvamsa* (1955) all included in *Kalidasa Mahasamputa* (1962). His *Kannada Bhāṣa Mahāsamputa* (1975) is an anthology of fourteen plays of Bhasa rendered into Kannada.
- b. Shraddhakar Supakara. An Oriya essayist, novelist and short-story writer, parliamentarian. His works include *Madhyama Puruṣa*, *Goṭie Karuṇa Rāti*, *Jūarabhattā*, *Biṣakanyā*.
- b. Takhat Singh (Principal). A major Punjabi poet; best known for his collection of ghazals in Punjabi. Most of the contemporary Punjabi poets have experimented with this genre and Takhat Singh is one of the few to be acclaimed by critics. *Wangar*, *Kav Halune*, *Hambhale* and *Ankh de Phul* are his significant collections of ghazals.
- b. Vaman Chorghade. A noted Marathi short-story writer, with whom Marathi short-story turned towards micro-analysis and introspection. Chorghade, a

scholar of folk-literature, appropriated many features of folk-tales. Among his famous short stories are 'Ghār' (Depiction of women's psyche); 'Sanskar' (Portrait of the innocent mind); and 'Atithideva Bhava' (a simple tale of a simple peasant couple).

b. Venkatrāmaiah, Tummale (d. 1987). A Telugu poet and scholar, and champion of progressive literature. Editor, *Visālāndhra* and *Udayini*, both literary journals, wrote songs in support of the communist movement under the pen name 'Pipāsi'. His song 'errajenda' (the red flag) was very popular in 1935. *Racayita-Silpam*, a collection of essays is a noted work of criticism.

b. Vidyavati Kokil. Well-known Hindi poetess and translator. *Chāyāvādi* mystic love has found expression in her lyrics. Main works are *Aṅkurita* (1941), *Suhāgin* (1952). Translated Sri Aurobindo's *Savitri* into Hindi.

b. Wadhmal K. Jotvani (d. 1976). A Sindi writer. His works include *Prem Ji Pyās* (Play, 1932), *Gītā Jñān* (Poetry, 1933), *Andara Jā Umanga* (Short essays, 1934) and *Draupadi* (a critical study, 1941).

d. Altaf Husain Hali (b. 1837); one of the most noted Urdu poets and biographers. Famous for his musaddas *Madd-O-Jazr-e-Islam* a landmark in the history of Urdu literature. Rendered valuable help to Sir Syed's educational and political mission through his writings.

d. B. Venkatachar (b. 1845). Well-known for his translations from Bengali into Kannada. His translations are well-known as 'Venkatachar's novels'. He is particularly known for his translations of Bankim Chandra's novels.

d. Bal Krishna Bhatt (b. 1844). A prominent Hindi essayist, journalist, critic and novelist of Bharatendu age. One of the makers of Hindi prose. Started the monthly *Pradip* from Allahabad.

d. Khanderao Bhikaji Belsare (b. 1862). Author of 'Shakespearekr̥t Nāṭyamālā', a series of Shakespeare's translations in Marathi; he translated ten plays between 1904 and 1913. Belsare also edited stray articles of Vishunshastri Chiplunkar (Vol. I, 1896, Vol. II, 1902).

d. Shibli Numani, Muhammad (b. 1857). A distinguished Urdu writer and scholar. Shibli's chief critical work is *Shi'rulajam* (last Vol. 1956) or a five volume history of Persian poetry. For some time he had been at work on *Siratun Nabi*, a comprehensive and critical life of the Prophet Muhammad. Left unfinished, it was completed by Sulaiman Nadvi. His essays on various subjects were collected in eight volumes under the title *Maqālat-i-Shibli* (1930-38).

d. Vinayak Kondadev Oak (b. 1840). Noted Marathi essayist and editor; founded monthly *Bālābodh* (1881); known for his simple and lucid style.

d. Wahab Pare. Author of the *Shahnāme-e-Kashmiri* and the *Akbarnāma*, which (though based on Persian originals) contain occasional asides on contemporary stir and discontent in Kashmir.



*Aniruddhan*. Full title 'Bandhanasthanaya Aniruddhan' (Aniruddha in bondage) Malayalam. *Khandakavyam*. By Vallathol Narayana Menon. It tells the story of Aniruddha and Usha followed by other poems of the same type. Its approach is romantic to a great extent but it was mostly conventional concepts and techniques.

*Gītimālya*. Bengali. Poetry. By Rabindranath Thakur. A compansion volume to *Gītāñjali* (1910), contains religious lyrics. The book was succeeded by *Gītālī* (1914), whose poems were similar in theme and tone.

*Lilā*. Malayalam. Poem. By Kumaran Asan. Modelled on the Persian love story of Laila and Majnu. There is an implied criticism of social inequalities, but the emphasis is on the sublimity of love.

*Rāmeśvaracarit Rāmāyaṇa*. Maithili. Poetry. By Laldas (1856–1911). But was named after the poet's patron, Rameshvara Singha (1898–1929), the Maharaja of Darbhanga. Although not comparable to the qualities of Chanda Jha's *Ramayana*, its speciality is in its simple narrative style and greater emphasis on Sita. Reprinted in 1954 with the name of the poet.

*Snēhalatādēvi*. Telugu. Poem. By Rayaprolu Subba Rao. A tragic poem based on a real incident which occurred in Bengal; on the suicide of a girl in protest against dowry system and to save the honour of her parents.

*Tenugu Tōṭa*. Telugu. Poem. By Rayaprolu Subba Rao. One of the most prominent poetical works on the awakening of Telugu people.

*Behramji M. Malabari*. English. Biography and criticism. By G.A. Natesan. The subtitle 'A Sketch of his life an Appreciation of his work' indicates the scope and content of the book.

*Bhāi Kalācand*. Sindhi. Biography. By Jethmal Parsram. The life of Bhai Kalachand, a social reformer.

*Hayāt Un-Nabī*. Sindi. Biography. The Life of the prophet Muhammad. By Fateh Muhammad Sevhani (1882–1942).

*Mrs. Sarojini Naidu: A Sketch of Her Life and an Appreciation of Her Works*. English. Biography and criticism. By G.A. Natesan. The intent and extent of the work is indicated by the subtitle.

*Āpaṭe Gharānvācā Itihās*. Marathi. History. By G.V. Apte. Historical account prepared by the encouragement of the *Bhārat Itihās Saṁśodhak Maṇḍal*, Pune of which the author was a member. It contains rare photographs of some of the prominent Aptes, like Bayābāi, the daughter of Bajirao II, the last Peshwa, and the branch.

*The Dance of Shiva*. English. Criticism. By Ananda K. Commaraswamy. A collection of critical essays on Indian ethos, art, aesthetics, music, philosophy and Indian women.

*Jagadvikhyāt Nāṭakakār Shakespeare Va Tyācī Nāṭake Va Bhāṣāntare*. Marathi. Criticism. By S.B. Mujumdar and G.V. Bapat. First published serially in monthly *Rangabhumi* from 1907 to 1914.

*Kavītya Tattva Vicāramu*. Telugu. Criticism. By Ramalinga Reddi, Kattamanci. A scathing critique of the traditional poetry which though became very controversial is considered as a pioneering work in modern Telugu criticism.

*Śāhāno Śāh*. Sindhi. Essay. By Lalchand Amardinomal Jagtiani. On Shah Abdul Latif's life and work.

*Vimarśādarśamu*. Telugu. Essay. By Burra Seshagiri Rao. A sensational work that advocated the need of spoken Telugu, discussed the relationship between poetry and society, and created an awareness for biographical and sociological criticism.

*Viyāca Pōtini*. Tamil. Essay. By K. Vadivelu Chettiyar. Written on the model of English essays to introduce the genre to the Tamil reading public.

*Bhural* (Infatuation). Marathi. Novel. By Hari Narayan Apte. Portrait of a widow pining with carnal desire. Other contemporary novelists would have ridiculed such character in their novels. But this author, though he censures such uncontrolled passion, treats it with sympathy.

*Bindur Chele*. Bengali. Novelette. By Sarat Chandra Chattopadhyay. It presents a day-to-day life of the Bengali middle-class joint family. The sufferings and nobility of Bengali women has been highlighted. Some of the author's other books: *Rāmer Sumati* (1914), *Niṣkṛti* (1917), *Mejdidi* (1915) are similar in theme and treatment.

*Caritrahin*. Bengali. Novel. By Sarat Chandra Chattopadhyay. In this novel the author questions certain social conventions and beliefs of morality and chastity. He portrays the character of a woman who defies all social conventions and customs and mocks at them. The author has dealt with a similar theme in a later novel *Śeṣ Praśna* (1931).

*Cinnacankaran Katai*. Tamil. Novel. By Bharati. Though written this year, the manuscript was confiscated by the police. By the request of his friends, he was able to re-write only six chapters and these chapters were serialised in the journal *Nānapānu* edited by Subrahmaniya Sivam. In 1956, V.G. Srinivasan has edited these chapters and published them in book form.

*Durdaivī Raṅgū*. Marathi. Novel. By Chintaman Vinayak Vaidya. The only novel in Marathi based on the background of the third battle of Panipat (1761). Though more fictional than historical (unlike H.N. Apte's *Vajrāghāt*, which is the best historical novel of the period), this novel is better than any other historical novel of the period.

*Galpāñjali*. Assamese. Short stories. By Sarat Chandra Goswami (1887–1944). His themes are derived from contemporary lives and the essence of his stories is humanism.



*Lachamā*. Oriya. Novel. By Fakirmohan Senapati. A popular historical novel based on tyranny and exploitation of Marathi ruler in Orissa.

*Mālitā*. Assamese. Historical novel. By Hiteswar Barua (1876–1939). The time employed in the novel is the reign of Pratap Singha (1603–91) and the action is based on Ahom Kechari war. Kachari prince Bhimbal killed the Ahom prince Abhaya Gohain, who was deeply in love with Bhimbal's sister Malita. The tragic consequences of their love is the main theme of this novel.

*Nabhā*. Kannada. Novel. By Nanjanagudu Tirumalamba. on oppression of women. Also, depicts the need for social reform and women's education.

*Paṇḍit Maśāi*. Bengali. Novel. By Sarat Chandra Chattopadhyay. Life of a village school teacher of low caste who has to suffer atrocities of the higher caste, has been depicted in the novel.

*Pariṇītā*. Bengali. Novel. By Sarat Chandra Chattopadhyay. A romantic love story, showing the deep faith of the Hindu women on rituals and customs.

*Sāvalvā Tāndel*. Marathi. Historical novel. By Nathmadhav. The story deals with the life and times of Shivaji as indicated by the subtitle *Śrī Śivājīmahārājance Āramār*. The story is marred by an excess of *Śrīngāra* and *karuṇa*.

*Rāyacūru Yuddham*. Telugu. Historical novel. By Ketavarau Venkata Shastri. Based on Sri Krishna Devaraya period. The technique adopted by the writer is an orthodox scholar of Sanskrit and Telugu, and didn't have any English education.

*Rāyaklab Ūrpha Soneri Tolā*. Marathi. Fiction. By Nathmadhav (Part I and II). Adventures of daring youths who tried unfair means to achieve fair and noble goals. The book remained extremely popular for decades.

*Vidvān Sobatī ki Kuśal Gṛhiṇī*. Marathi. Novelette. By Balakrishna Santuram Gadakari. The writer is often described as the 'Haribhau of Vidarbha' (though he is not really comparable to Hari Narayan Apte). The novel advocates the importance of moderate education and traditional virtues in a wife, in criticising the craze for higher education of women.

*Vijayanagara Sāmrājyamu*. Telugu. Novel. By Duggirala Raghava Chandraiah Chaudari and published by *Vijñāna Candrikā granthamālā*, as it secured a prize in a competition conducted by that society. The novel is based on *mahamādiya yugamu* (history on Mohammedan age) by Komarrāju Lakshmana Rao, who organised the granthamala.

*Bhaimī-Pariṇaya*. Sanskrit. Play. By Mandikal Rama Shastri. A play classical in design, deals with the story of Nala and Damayanti, published from Mysore.

*Candrahāsābhyudaya*. Kannada. Play. By M.N. Kamath. The action of the play centres round the popular story of Chandrahasa.

*Cungī ki Ummīdvārī*. Hindi. Play. By Badrinath Bhatt. Comic satire on elections for a municipality.

*Jārji paṭṭābhiṣēka Nāṭakamu.* Telugu. Mythological play. By Sūryanārāyaṇa Rāju, Āchanta.

*Jayā-Jayant.* Gujarati, Play. Kavi Nanalal. In three acts written in poetic prose evolved by the poet; its theme is platonic love, its characters ideal and airy. It is a diversion in Gujarati plays.

*Karakūn.* Marathi. Play. By Divakar. A tragedy of an honest, truthful, self-respecting man in a selfish world. The play was staged in 1923 by Maharashtra Natak Mandali. Amol Palekar stated it recently (1988).

*Raino Parvat.* Gujarati. Play. By Ramanbhai Nilkanth. Considered to be a classic, this well-acclaimed play is based on a theme from Bhavai —a folkdrama form. It weaves a plot around the problem of widow marriage.

*Rājā Lakhdātā Singh.* Punjabi. Drama. By Bhai Vir Singh. A drama based on the life of a Sikh feudal lord symbolising ethio-spiritual virtues of Sikhism. The plot construction of the play is rather loose but the emphasis is on character and message.

*Rāja Putra Viran.* Tamil. Drama. By Pammal Sambandha Mudaliyar. A Historical play based on incidents taken from James Todd's *Annals of Rajasthan*.

*Rakasasī Mahattvākankṣā.* Marathi. Play. By Vaman Gopal Joshi. A play with horrifying scences strongly influenced by Parsi Theatre.

*Shakespearānce Khelānci Māl.* Konkani version of a group of Shakespearean plays done by Shennoy Goembab; had considerable influence on Konkani drama of the time.

*Vajrakuṭkam.* Kokani. Drama. By Umanathrao Dongerkeri, staged in Bombay that year; had wide repercussions on similar endeavour in the language, particularly in the Mangalore Hindu-Christian community.

*Vṛddh Vivāh Nāṭāka.* Rajasthani. Drama. By Bhagvati Prasad Daruka, about the evils of old age marriage.

*French Vāṇmayaratnamālā,* tr. by Vasudev Damodar Mundale. Marathi. Essays. From French with an introduction about the history of French literature.

*Kapālakunḍalā,* tr. V. Krishnan Thampi. Malayalam. Novel. From Bengali novel with the same title by Bankim Chandra.

*La Mijārābel,* tr. By Manmohan Roy. Bengali novel from the English version of French novel *Les Misérables* by Victor Hugo.

*Śāhzādō Behrām,* adapt. by Mirza Qalich Beg. Sindhi. Shakespeare's play *Hamlet* (English).

*Anasūya.* A Telugu monthly exclusively for women. Ed. and published by Smt. Vinjamuri Venkataratnamma.



*Arya*. An English monthly. Ed. Sri Aurobindo. It continued till 1921 and carried most of Aurobindo's essays on literary criticism and on social, political, cultural, religious and meta-physical themes.

*Gorkhālī*. A Nepali weekly from Benaras. Ed. Suryavikram Jnavali. Among others associated with its publication were Deviprasad Sapkota, Manisingh Gurung, Laxmiprasad Sapkota, and Dharanidhar Keirala. As its publication was under close surveillance of the Indian government and the Ranas in Nepal, it could not survive for long.

*Narāyaṇ*. A Bengali monthly. Ed. by Chittaranjan Das. Started as a rival to the 'avant garde' journal *Sabuj Patra* (1914) it propagated orthodox and reactionary views. It continued till 1922.

*Pāṭalīputra*. A Hindi weekly from Patna. Ed. by famous historian Kasi Prasad Jāyasavāl.

*Roti*. A Konkani literary monthly. Ed. by Fr. Ludovico Pereira, from Karachi (Pakistan today). A sort of a 'reader's Digest' containing short-stories, poems, socio-political commentary, children's and women's corners etc. Later shifted to Bombay and then on to Goa. Still being published from Porvorim, Goa, ed. by Fr. Moreno de Souza, S.J. under the title *Dor Mhoineāchi Roti* (The Monthly 'Roti').

*Sabujpatra*. A Bengali Quarterly. Ed. by Pramatha Choudhury. An avant garde journal that had an abiding impact on Bengali literature. It is also well-known for establishing 'calit bhāsā' as the vehicle of literature. Rabindranath was its chief patron. The journal continued till 1928.

*Satyabādī*. An Oriya literary monthly published from Sakshigopal. Founder Editor: Pandit Gopabandhu Das. After a considerable gap it was published again from Cuttack under the editorship of Kalindi Charan Panigrahi. It has a great impact on the people of Orissa for its nationalist and patriotic approach. Now closed.

## 1915

Gandhi returns to India from South Africa. Founded *Satyagraha Ashrama* in Kocharab at Ahmedabad which attracted many young people including artists and writers.

*Lahore conspiracy case*. Treachery sabotaged a plan of India-wide uprising against the government on 19th February. Many of the activists were arrested. Seven were hanged to death and seven were sent to the Andamans.

Bagha Jatin (Jyotindranath Mukhopadhyay), the leader of the Yugantar Party dies in a battle against a British force near Balasore. His plan to import arms from Germany to lead an armed revolt failed.

Est. *Premanand Sahitya Sabha* in Baroda to promote research and spread of Gujarati literature. It published several useful research works.

The first women's college was established at Cuttack; later named as Sailabala Mahila College.

Premchand switches from Urdu to Hindi.

b. Akhtarul Imam, Urdu poet belonging to *Halqa-i-Arba-i Zauq* movement. He spoke on cultural disintegration, social chaos and crisis of moral values. He abandoned the rhetoric of politics as well as the morbid individualism of the other poets of the *Halqa*. Author of *Girdāb* (1943), *Tarīk Sayyara* (1946). Received the Sahitya Akademi Award in 1962 for his collection of poems *Yaden* (1961).

b. Alwaru Swami, Vattikota (d. 1961). One of the powerful Telugu novelists. His novels *prajala manishi* (1928), one of the best novels in Telugu, and *Gangu* reflect the miserable conditions in Telangana during 1940–45. Imprisoned in 1942 for participation in Quit-India Movement; got arrested as a Communist Party worker in 1947 and imprisoned for three years.

b. Bamacharan Mitra (d. 1977). A noted Oriya short-story writer, also written a number of *belles lettres*. His works include *Asīma*, *Pāṣāṇara Prāṇa*, *Svapnasiddha*, *Parāga*, *Kirttirvasva* (1950), etc.

b. Bawa Balwant (d. 1973). A major Punjabi poet. His source of inspiration is mainly Marxian ideology; he makes liberal use of metaphors and images drawn from Indian history and mythology. His poetry gives new meanings to the mythico-historical themes and motifs. Among his collections are *Mahā nāc* (1941) and *Juālā Mukhī* (1943).

b. Bisweswarprasād Koirāla (d. 1981). One of the most eminent fiction writers in Nepali; also wrote poems and stories in Hindi. Major works: Short-stories: *Dosī Casmā* (Faulty Glasses, 1949); novels: *Tin Ghumtī* (Three Turnings, 1968), *Narendra Dāi* (Brother Narendra, 1970). The pioneer of psycho-analytical trends in Nepali stories; his novels are also influenced by Freudian psycho-analysis and Existentialism. He became the Prime Minister of Nepal.

b. D.C. Prashant. A Dogri short-story writer, has authored three collections of Dogri short stories and a play. Also edited an anthology of Dogri stories, entitled *Dogri Katha Kunj*.

b. Dvijendra Nath Mishra, (*pseud.* Nirgun). Has written many stories in Hindi on the contemporary problems and complexities of human life. His collections of stories include—*Kaccā Dhāgā* (1945), *Tila* (1945).

b. Gopinathan Nair, T.N. A popular Malayalam playwright—wrote a large number of light comedies and a few serious plays which used to be staged in the anniversaries of schools and libraries in those days.

b. Hem Barua (d. 1977) one of the prominent Modern Assamese poets. Among his collections of poems are *Balichandra* (1951), *Man Mayūrī* (1967). His



critical work consists of *Sanmihali* (1958), *Ādhunik Sāhitya* (1950). His travelogue *Range Karavir Phul* (1950) became very popular among Assamese readers.

b. Hridayachandrasimha Pradhan (d. 1959). Nepali critic and novelist; also wrote one-act plays. His works include: *Kehī Nēpālī Nāṭak* (Some Nepali Plays, 1954), *Nēpālī Kāvya Ra Unkā Pratinidhi Kavi* (Nepali Poetry and its Representative Poets, 1957), *Bhū Swarga* (Paradise on Earth, 1946), *Tis Ruپیya Note* (A Thirty Rupee Note, 1947), *Jugā* (Moustache, 1952), *Kurā Saco Ho* (It is True, 1940) and *Afsos* (Regret, ?). His novels contain a strong Marxist-socialist bias.

b. Ismat Chughtai (d. 1991), one of the greatest Urdu short-stories writers. Her place is beside Premchand and Manto, the other masters of this art in Urdu. She wrote about women with power and courage and honesty. Among her publications are *Ziddi* (1950); *Tehri Lakir*, 2nd edition (1944) both novel; *Kaliyan* (1945); *Chotēn* (1943); *Chui Mui* (1952); *Ek Bāt* (1946); *Do Hāth* (1962) all short stories; *Shaitan* (play); *Majaz* (critical study of Majaz) 1948.

b. Joachim Santhan Alvares. The leading Konkani short-story writer and novelist and journalist. Ed. *Mithr Weekly* (53–75) and *Jhelo* fortnightly (55–75). Has a number of publications to his credit, including an autobiography entitled *Mhojēa jivitaci Kāni* (1985), *Ānjel* (1950); *Angovnechi Kals* (1952); *Abolem* (1953); *Avilachem Zoit* (1954); *Alesācem Dāiz* (1955) are his well-known novels.

b. K.S. Narasimha Swami (better known as K.S. NA). A major poet in the Kannada language. *Mysūru Mallige* (1942) is the most famous collection of love-poems in Kannada. Love becomes a kind of liberating force that helps common middle-class individual to transcend the contradictions of real life. He experimented with modernist style too in *Silālate* (1958).

b. Kamal Kumar Majumdar (d. 1979). A powerful Bengali writer with an idiosyncratic style, exerted strong influence on a small reading elite; author of a remarkable novel *Antarjalī Yātrā* (1960).

b. Madhavan Nair V.A. Malayalam author and patron of traditional art forms. Published a number of volumes in children's literature under the pen-name of 'Mali' His treatise on the music of Kerala, viz. *Kēraḷa Saṅgītam* is one of the very few works on that subject.

b. Manmohan (Gopal Narhar Natu) (d. ?). A Marathi poet. He received recognition only after 1945. His poems were all published in magazines, and not a single collection was brought out. However, his *Khandakavya Yugāyugānce Sahapravāsi* was published in 1949. It was translated into Hindi under the title *Mārsāl kī Salāmi*. Though a *Khandakavya*, it does not have a narrative base, except that it is a sequence of emotions and thoughts of a dying revolutionary.

b. Nand Lal Ambardar (Nanha) (d. 1973). A younger contemporary of Mahjoor Kashmiri, who shared with Fazil Kashmiri the credit of being the first Kashmiri poet to be exposed to College education.

b. P.C. Kuttikrishnan (d. 1979). A major Malayalam short-story writer and

novelist. Popularly known by his pen-name 'Urūb'. Author of several popular novels including *Katirkattā* (1947), *Kozhikode* (1948).

b. Padmaraju, Palagummi (d. 1983). A poet but more known as short-story writer. *Gālivāna*, an anthology of short stories, got Sahitya Akademi Award (1985). Also wrote 6 plays and about 60 Radio playlets. In 1952 he joined film industry as a writer. His other collections of stories are *Kulijanam* (1943) and *Kathavahini* (1955).

b. Phaturananda (*Pseud.*) real name, Ramachandra Misra. The foremost Oriya satirist. His works include *Nakatā Citrakāra* (1952), a novel, and *Biduṣaka*, *Sāhitya Saṁsada*, *Sāhitya Cāṣa*, etc.

b. Prabhu Chugani 'Wafa'. A distinguished Sindhi poet. His *Surkh Gulāb Suraha Khwab* (1980) is a collection of short poems in five-line poetic form, invented by him. Received Sahitya Akademi Award for it (1981).

b. Pratibha Basu. A woman fiction writer in Bengali. Her works include *Maner Mayūr* (1952) and *Bibāhitā Strī* (1954). The dominated theme of her works is love.

b. Rajinder Singh Bedi. One of the finest writers in Urdu; his novel *Ek Chadar Mailī Se* (1962) is considered to be one of the masterpieces of modern Urdu.

b. Rameshvar Shukla, (*pseud. Anchal*). A well-known poet of post-Chāyāvādi era. Wrote in Khadi Boli as well as Braj Bhāṣā. Also a story-writer and novelist. His poetic works are: *Kiraṇ Belā* (1934), *Lal Chunar* (1944), *Aparājītā* (1939), Novels: *Caḍhī Dhūp* (1945), *Maru Pradīp* (1951).

b. Satrugna Nath. Known for his thought-provoking essays on educational problems. His works include *Maulika Sikṣāniti*, *Āma Bhāṣā* and *Biśvabandhu* (1952).

b. Sōmayājulu. Chaganti, popularly known as 'Chāso'. A popular Telugu short-story writer one among those who started *Arasam* (Abhyudaya Racayitala Sangham), Progressive Writers' Association, in Andhra Pradesh.

b. Suba Singh (d. 1981). A Punjabi writer of repute. He is one of the few Punjabi writers on wit and humour. *Zahrile Hassa* and *Hasse te Hadse* (1977) are his humorous writings.

b. Sumitra Kumari Sinha. A Hindi poetess and story writer influenced by progressive thought; her collection of poems include *Vihāg* (1941), *Aśa Parva* (1942), *Panthini* (1951).

b. Talem Jogendrajit Sinha (d. 1965). A Manipuri writer mostly on religious subjects, nature cure, child care etc.

b. Tej Ram Khajuria. A noted Dogri linguist.

b. Varky. Muttathu. Popular Malayalam novelist who wrote solely for the enjoyment of the ordinary man. Although his works cannot claim much literary value,



they satisfied the vast majority of the readers. *Akkarappacca*, *Ināprāvukaḷ* (1953), *Kara Kāṇākkataḷ*, and *Pāṭuttā* are some of his successful novels.

b. Vidvan Visvam (d. 1987). A famous Telugu poet. His *Pennetiṭāṭa* (1953) is great contribution to modern Telugu poetry. *Okanāḍu* is another work of importance. Besides, he wrote short stories and novels, translated from Sanskrit, and English and wrote literary criticism. He edited the weekly *Andhra Prabha* since its inception in 1952 till his retirement.

d. Aghornath Chattopadhyay (b. 1851). An educationist, started the first English medium college in Hyderabad of which he was the principal. Helped the formation of *Anjuman-e-moyyar-ul-ulam* by Government of Nizam, to conduct examinations in Urdu language. A scientist by training and a scholar in many languages gave fillip to Telugu associations and libraries.

d. Gangadhar Rāmacandra Mogare (b. 1857). Marathi poet. Major contributor of elegy (*Vilāpikā*) in Marathi and propagator of satiric poetry. His three satiric poems 'Methājinci Majalas', 'Padavīcā Pādavō' and 'Abhinav Dharamasthapanā' are well-known. He was a librarian at the Royal Asiatic Society, Bombay.

d. Gulabrao Maharaj (b. 1881). A blind saint of Vidarbha; 'uneducated', but composed huge amount of philosophic and religious (devotional) verses in Marathi and Sanskrit.

d. Gurajada (Gurajada Venkata Appa Rao) (b. 1861). The father of modern Telugu poetry, the first short-story writer, and the author of the first modern play *Kanyāśulkam*.

d. Pandurangasramaswami (b. 1847). Swami of Chitrapur Math; wrote his addresses to his various congregations on the occasion of Diwali etc., later collected in book form in Konkani.

d. Ray Devi Prasad Puma (b. 1868), Hindi poet, influenced by Gokhale, wrote poems in Braj Bhāṣā, Khadi Boli and Urdu. His main works are *Mrtyunjay* (1906), *Svadeś*. Translated the first part of Kalidasa's *Meghadūta* under the title *Dharādhār Dhāvan* (1902).

d. Sachidananda Tribhuban Dev. King of Bamanda, a patron of Oriya literature.

d. Sajjad Husain, Munshi (b. 1856). Urdu journalist and writer. In 1877 started *Oudh Punch*, the first humorous paper in Urdu. Joined Indian National Congress in 1887, and remained its supporter till his death. Also wrote the first humorous novel in Urdu: *Hājī Bagh lol* (1922), whose main character of the same name ranks among the greatest characters in Urdu fiction. His other works include: *Ahmagul Zahan* (1920); *Tareh dār Laundi* (1924). *Mīṭhi Chūrī* (1910), *Piyāri Dunya* (1923).

d. Upendra Kishore Roychoudhury (b. 1863). Bengali writer. The pioneer in halftone block printing in India, he was the compiler of widely popular nursery tales in Bengali. His works include *Ṭunṭunir boi* (1910), a Bengali classic.

d. Venkataratnam, Kokkonda (b. 1842). Hailed as one of the trio of modern epoch makers in Telugu (Others being Chinnaya Sūri and Viresalingam). Besides contributing several *kāvyas* and *śāstra* works, he published *Āndhra Bhāṣā Sañjivani* journal for over two decades, which played a vital role in moulding the literary sensibility of Telugu.

*Hindī Viśva Kośa*. Hindi Encyclopaedia, in 25 volumes. Compiled by Nagendranath Basu. The last volume came in 1931. Based on the Bengali *Viśva Kośa* in 22 Volumes (last volume in 1911), the first encyclopaedia in any Indian language.

*Ahana and Other Poems*. English. Lyrics. By Sri Aurobindo. The title poem is a philosophical lyric which stresses the inadequacy of Reason and the fall of humanity because of its restrictive vision of life. It calls for mankind's redemption and bliss through a mystic faith in the omnipresence of the Divine.

*Kullivāt-i Ātish*. Urdu. Poems. By Haidar Ali Atish.

*Hārāvali*. Telugu. Lyrics. By Venkata Pārvatīśvara Kavalu.

*Mallikāmba*. Telugu, Poetry. By Ramakrishna Rāo, Abburi. A well-known tragic poem in the tradition of *Bhāvakavitā*.

*Phuloni*. Assamese. Songs. By Padmadhar Chaliha (1895–1969). Like his other collections such as *Gīt Laharī* (1928), the main themes of the songs are human love, and nostalgia for the past. Patriotism also dominant in some of his poems.

*Praṇaya Ballarī*. Oriya. Epic, By Gangadhara Mehra. A modern epic based on Dushyanta-Shakuntala episode of the Mahābhārata.

*Rukmini Parīṇaya*. Sanskrit. Narrative poem. By Vishvanath Devasharma. Published from Calcutta. Its theme is the mythological story of love between Krishna and Rukmini.

*The Sisters of the Spinning Wheel*. English. Poetry. By Puran Singh. The central motif of the collection that contains both original poems in English and translations from the Punjabi by the author is the mystical experience of the metamorphosis caused by the all-pervading love that unites the individual with the Divine.

*Smarāṇsamhitā*. Gujarati. Poetry. By Narsimharav Bholanath Divetia. A fine and moving elegy. It evoked by pathos of the death of the young son of the poet. It follows Tennyson's *In Memoriam* as a model.

*Sumaṅgalī Carita*. Sanskrit. Narrative poem. By Manavikrama Ettan Tampuran. Published from Calicut. It narrates the story of a devoted and ideal wife.

*Tumi*. Assamese. Poems. By Ambikagiri Roychaudhury. Like his other collections *Bīṇā* (1916) and *Anubhūti* (1914), these poems also have the aura of mystic feelings, though some are revolutionary in character which gave him the title 'Agni Kavi' (Fiery Poet).



*Ātmavṛtta*. Marathi. Autobiography. By Dhondo Keshav Karve. An account of the experiences of the author while carrying out his missionary work regarding women's education and widows' problems, for twenty years.

*Kavūr Urph Itālicā Rāmadās*. Marathi. Biography. By V.D. Mundle. A biography of Kavur, the Italian patriot, in Marathi. The same author wrote biographies of Napoleon (1916) and Bismark (1917).

*Maharṣi Debendranāth Thākur*. Bengali. Biography. By Ajit Kumar Chakrabarti. A comprehensive biography of the religious leader Debendranath Thakur.

*Baṅgabāñi*. Bengali. Criticism. By Sasankamohan Sen. The author presents his views on theory and aims of literature. A companion volume to *Bāñi Mandir* (1928).

*Gītārahasya*. Marathi. Essay. By Lokamanya Tilak. A detailed interpretation of the *Gītā*, stressing that the main thesis of the *Gītā* is the science of action (*Karamayogaśāstrā*). The book was written during his six years' imprisonment in Burma. Translated into many Indian languages.

*Merī Kailās Yātrā*. Hindi. Travelogue. By Swami Satyadeva Parivrajak. Early travelogue of journey to rare destination of popular holy significance.

*Sārathi*, Assamese. Essay. By Satya Nath Bora. These essays gave a distinct rhythm to Assamese language. In this respect he is compared with Bacon, by Assamese critics.

*Adbhuta Pariṇām*. Oriya. Novel. By Mrutyunjay Rath. A story of the moral bankruptcy of a Hindu converted to Christianity.

*Bhūtpatrīr Deś*. Bengali. Stories. By Abanindranath Thakur. A brilliant fairy tale told in equally fascinating style. A landmark in the history of Bengali literature mainly remembered for the magical world of the absurd.

*Gṛhalakṣmī*. Marathi. Novel. By Janakibai Desai. First novel by a Marathi woman-novelist which attracted the readers. A tale of the frustrations of a family due to poverty.

*Mādi Dunno Maharāyā*. Kannada. Novel. By M.S. Puttanna. On the social life in Mysore area during the last phase of the rule of Krishna Raja Wodeyer III when there was a degradation of traditional values in every walks of life. The author vindicate 'chastity' and 'order' and also evokes the ethical formulations of Hindu society. One of the much appreciated works in Kannada.

*Mallikā gucchamu*. Telugu. Short-stories. By Hanumanta Rāo, Mādapāti, a veteran leader and statesman of Hyderabad State.

*Ofāidāng*. Assamese. Stories. By Lakshminath Phukan (1897–1975). These stories expose the snobbery and petty minds of middle-class people. The acid humour of the author can be felt in these stories.

*Prāyaścitta*. Oriya. Novel. The last novel of Fakirmohan Senapati, narrating the story of the feud between two rival families.

*Rāgiṇī*. Marathi. Novel. By Vaman Malhar Joshi. Though technically poor it had a tremendous impact upon contemporary readers, mainly because of two female protagonists; Uttarā, who participates in philosophic debates alongwith men and defeats them at times; and Rāgiṇī, the intelligent and educated woman, who obeyed her husband ungrudgingly.

*Rajani*: *Premamandir*, *Sivājicā Ujawā Hāt* (Shivaji's Right Hand); *Janmabhūmi* by Prabhakar (Prabhakar Shripat Bhase). Three Marathi novels of which *Rajani* is the translation from Bankim's Bengali; others are original Marathi works. The author established 'Bhārat-Gourav-Granthmālā' in 1910 and wrote 14 novels, including *Vijayā* (translation of Sarat Chandra's Bengali novel *Dattā* (1920).

*Ratnadvīp*. Bengali. Novel. By Prabhat Kumar Mukhopadhyay. A popular novel on the pretended identity, full of suspense and dramatic moments.

*Thāṇḍī Āg*. Urdu. Novel. By Agha Hosh Daryabadi. Based on an emotional love theme. It represents the middle-class Muslim society of Awadh and its declining value system.

*Vajrāghāt* (The thunder blow). Marathi. Novel. By Hari Narayan Apte. Applauded by critics as Apte's best historical novel. In the preface, Apte states that there are two supporting pillars of a historical novel: history and legend. He explains that the soul of a social novel is an illusion of Truth (*Satyābhās*), whereas that of a historical novel is a mixture of the Truth and the illusion of the Truth.

*Amātyamādhav*. Marathi, Play. By N.C. Kelkar. Elaborated with some episodes from the literary creations of Sir Walter Scott.

*Asir-i hirs*. Urdu. Play. By Agha Hashr Kashmiri. A noted Urdu drama, it belongs to the formative period of Urdu play struggling to emerge out of the strong influence of the flamboyant Parsi theatre.

*Bālabyāva Ko Phārsa*. Rajasthani. Play. By Narayana Dass Agaravala. Against the practice of child marriage. The language used in the play is mainly Shekawati dialect, but Hindi and Marathi have been also used.

*Belimār*. Assamese. Historical drama. By Lakshminath Bezbarua. The three invasions of the Burmese army act as a background to this play. The last days of the independent Ahom kingdom of Assam has been portrayed vividly by the author.

*Hindī Nāṭikā*. Hindi. Play. By Chandra Kumar Mishra. Hindi Mātā in distress is supported especially by women and *sadhus*, and is finally installed as the national language with the help of characters named Maharashtri, Madrasi, Bengali and Punjabi. One of the several plays from this period on the plight and status of Hindi.



*Jaymatī Kunvarī*. Assamese. Historical drama. By Lakshminath Bezbarua. It centres round Jaymati, the famous martyr of Assam, who laid down her life to save the life of her husband, Gadhadhar Singha, who ruled Assam from 1681 to 1696.

*Kondubhattīyamu*. Telugu. Play. By Appa Rao, Gurajada. A humorous play attempted by the great dramatist.

*Kṛṣṇārjunayuddha*. Marathi. Mythological play. By N.C. Kelkar. Proved successful on stage.

*Lācit Barphukan*, Assamese. Historical drama. By Padmanath Gohain Barua. It revolves round the most well-known Assamese general Lachit Barphukan who defeated the Mughals at a place called Saraghat in the year 1670.

*Rajyaśrī*. Hindi. Play. By Jayashankar Prasad. The first play by the author representing that original and characteristic blend of ancient Indian history with a poetic and political imagination, which marks his own major achievement and also set an influential trend in Hindi drama. The play is about King Harsha and his sister and their political and cultural milieu.

*Saṃsāra Citra*. Oriya. Play. By Bhikari Charan Patnaik. On dowry problem presents a pathetic picture of the father of a courageous bride refusing to marry the youngman interested in dowry only.

*Abhijñānśakuntal*, tr. by Maganbhai Chaturbhai Patel. Gujarati. Play. *Abhijnāna-sakuntalam* by Kalidasa (Sanskrit).

*Ādunik Geramānychī Utkarānti*, tr. by N.K. Agashe. Marathi. History, *The Evolution of Modern Germany* by Dawson (English). The book hails the fighting Germany. Suggestion towards Indian people to study Germany's rise for the sake of their own betterment.

*Citrāṅgada*, tr. by Mahadev Desai. Gujarati. Play. *Citrāṅgadā* by Rabindranath Tagore (Bengali).

*Majhi Bahin* (My sister), adapt. by Kirat (Kirāta). Marathi. Play. James Shirley's *The Traitor* (English). Ganapatrao Joshi's acting made the play memorable, though it was produced in the declining days of the loud plays.

*Pisārō*, tr. T.N. Seshachalam. Tamil. Drama. R.B. Sheridan, *Pizarro* (English).

*Pradhānnī Pratijñā*, tr. by Kesavalal M. Dhruv. Gujarati. Play. *Pratijñāyau-gan-dharāyaṇa* by Bhasa (Sanskrit).

*Parākramnī Prasādī*, tr. by Kesavlal Dhruv. Gujarati. Play. *Vikramorvaśīyam* by Kalidasa (Sanskrit).

*Rohnī*, tr. Javala Prasad Barq. Urdu. Novel. Bankim Chandra Chattopadhyaya *Kṛṣṇa Kānter Uil* (Bengali).

*Romeo Ani Juliet*, adapt. by J.M. Pinto. Konkani. Novel. William Shakespeare's *Romeo and Juliet* (English).

*Śrī Buddha caritam*, tr. by Kumaran Asan. Malayalam. Poem. *Light of Asia* by Sir Edwin Arnold (English). An evidence of the influence of the teachings of the Buddha on Kumaran Asan who was born in a caste which was at that time treated as untouchable.

*Sudhāsārascandramu*, adapt. by Chilakamarti Lakshminarasimhamu. Telugu. Novel. Ramesh Chandra Dutta's *Lake of Palms* (English).

*Tulasī Rāmāyaṇ*, tr. Kulachandra Gautam (1875–1958). Nepali. Prose epic. *Rāmcaritmānas* by Tulasī Das (Hindi).

*Uttararāma Caritra*, tr. by Sri Krishna Balavalkar. Marathi. Play. *Uttararama Carita* (Sanskrit).

*Ānanta Pōtini*. A Tamil, monthly. Ed. by Nagavedu Munuswamy Mudaliyar. One of the popular journals published during 1910–30 and mainly devoted to the publication of the popular novels by Arani Kuppuswamy Mudaliyar.

*Granthālaya Sarvasvamu*, A journal started on behalf of the 'Āndhra Dēsa Granthālaya Sanghamu' by Ayyanki and others. It is probably the first journal on library movements in an Indian language.

*Jñān-Bhakti*. A Hindi magazine published from Gorakhpur. Ed. by Shivakumar Shastri. Devoted to National Freedom Movement.

? *Navjīvan Ane Satya*. A Gujarati weekly. Ed. by Indulal Yajnik. A magazine of social and political importance.

*Prāci Prabhā*. A Marathi-Konkani fortnightly from Ponda, Goa. Ed. by R.P. Vaidya alias Dada Vaidya.

## 1916

*Justice Party*. In November 1916 South Indian Peoples' Association was started by Sir P. Thiayarayar along with his friends Dr. T.M. Nayar, Dr. C. Natesa Mudaliyar and others. As a secretary of the association, Sir P. Thiayarayar issued *The Non-Brahmin Manifesto* and condemned the 'Home Rule' as 'Brahmin Rule.' In 1917, the South Indian Liberal Federation came into existence as a political party which came to be known as Justice Party later.

Lucknow agreement (Decement 1916) between Congress and the Muslim League.

Est. *Chennapuri Āndhra Mahāsabha* a socio-cultural and literary organisation in Madras, with the active support of prominent Telugu leaders there. 'Āndhra Nāṭaka Sabhā', another organisation for the promotion of drama, merged with the 'Āndhra Sabhā' in 1929, and thereon, it was named as 'Cennapuri Āndhra Mahāsabhā'.



D.K. Karve's Women's University established.

Dada Vaidya, the noted Goan Ayurvedic physician pleads eloquently for Konkani as the medium of instruction for the Goan children at the Provincial Congress at Panjib.

*Tanittamil Iyakkam*. Pure Tamil Movement started by Swami Vedachalam against the dominance of Sanskrit.

Ban on Khadilkar's *Kicakvadh* lifted. Maharāṣṭra Nāṭak Maṇḍali staged it and published its second edition.

b. Babusaheb Chaudhary. A Maithili writer and scholar; established Maithili stage in Calcutta; wrote *Kuhas* (1967), an immensely popular play; edited *Mithilā darśan*, a monthly from Calcutta since 1969, and later another literary magazine *Maithilī darśan* in the mid-seventies; translated D.L. Ray's *Candragupta* from Bengali under the title *Cāṇakya* (1975).

b. Balumukund Dave. A Gujarati poet; author of *Parikramā* (1955), a collection of poems distinguished by Folk-rhythm, romantic treatment of love and nature.

b. Balwant Gargi. A major Punjabi dramatist. Influenced by Contemporary Western theatre, he has produced several very significant plays in Punjabi. Despite his experiments with various Western dramatic techniques, his world is genuinely reflective of Punjabi social and cultural ethos. *Lohā Kuṭṭ* (1948), *Kesro* (1952), *Kaṇak dī ballī* (?1950) *Razia Sultan* are some of his well-known plays.

b. Bhubanesvar Behera. A major Oriya short-story writer and a noted educationist. He was portrayed grim pictures of poverty and hunger, disparities and social injustice. His works include *Suṇa Parikṣā*, *Sahābasthāna*, *Kathā O Lathā*.

b. Bucchibabu (d. 1967). Pen-name of Sivarāju Venkata Subbā Rāo, author of *Civaraku migilēdi* (1952) (That remains in the end), his only novel, is one of the best in Telugu. Wrote short stories, remembered for their artistic excellence, essays, and plays. The first part of his autobiography—*nā antaranga kathanam* is a valuable work.

b. Chetan Mariwala. A Sindhi writer. Brought out two volumes of his reminiscences: *Sāmbhar Jī Darsanī-a Tān* (1960) and *Hikre Dīnhañ Jī Gālhi* (1975). Also wrote on historical subjects in *Tārikhī Mazmūn* (1946) and *Itihāsik Citra* (1950), both collections of his essays.

b. Dina Nath Kaul Nadim (d. 1987), who during the Tribal Raids in 1947 orchestrated the voices of resistance and renovation in Kashmiri verse, and emerged as the pioneer of the Progressive Movement.

b. Felix Paul Noronha—(Bhāgyavān Rāi—Kripaputhr)—a poet in Konkani. His books include: *Kāviyām Jhelo* (1953); *Motiyām Hār* (1957); *Kristānu Puraṇatli Vinchovan* (1952)—all poetry, the last being a translation of Thomas Stephen's *Krist Purāṇ*, the Konkani-Marathi classic of the sixteenth century.

b. G.N. Dandekar. A prolific Marathi writer; a novelist and biographer. His first novel *Sitū* (1953) set against the backdrop of Konkan is a story of hopeless love of a young heroine from the untouchables for the landowner's son. *Paḍaghavalī* (1955), *Koṇā Ekācī Bhramanagāthā* (1957) followed the trend. *Paḍaghavalī* is a portrait of Konkan.

b. Ghulam Nabi Aziz (d. 1965). A Kashmiri poet who, deeply influenced by Abdul Ahad Azad (his maternal uncle) reflected a genuine interaction between the progressive ambitions and the traditional obsessions.

b. Ghulam Nabi Dilsoz (d. 1941). A Kashmiri poet whose early death nipped a promise in the bud.

b. Gopal Chotaray. A prominent Oriya dramatist. His plays are neat and well-planned, based on social problems. His works include *Sahadharminī* (1941), *Pheriā* (1947), *Bharasā* (1953), *Parakalama* (1953). He wrote for the radio and also a few poetic plays in a traditional Oriya folk style based on mythological themes.

b. Hari Daryani 'Dilgir'. A distinguished Sindhi poet. His poetical works include *Hariścandra Jivana Kathā* (1941), *Koḍa* (1942), *Mauj Kai Mehrāṇ* (1966), *Pala Pala Jo Parlāu* (1977) and *Amar Gitu* (1981), the last being a verse translation of, and a commentary on the Gita.

b. Ishvar Motibhai Petlikar (d. 1983). A Gujarati novelist, short-story writer, biographer and essayist. *Janamṭip* (1944), *Bhavsāgar* (1951), *Mārī Haiyāsagaḍī* (1950) are his best known novels. 'Lohinī Sagāi' is a well-known artistic story. *Grāmcitro* (1944), *Dhūpsalī* (1953) are collections of biographical sketches. As a novelist he excelled in portrayal of the urban as well as rural life.

b. Jnanindra Barma (d. 1990). One of the harbingers of modern Oriya poetry. Translated several poems of Ezra Pound and T.S. Eliot's *The Waste Land*. His poems collections include, *Eka Rātri*, *Uttara Krānti*, *Ratnarakhā* (1952), *Durbāḍaḷa*. His novels include *Bhūmikā* (1945), *Corūbājārara Cābuka* (1950), *Lāl ghoḍā* (1948).

b. Jethanand Lalvani. Wrote two biographies in Sindhi; *Bābu Rājendra Prasād* (1936) and *Jai Prakāś nārāyaṇ* (1947).

b. L.S. Ramamirtham. A noted Tamil novelist admired for his technical innovations, particularly his handling of the stream of consciousness. Among his works are: *Jnani* (1957), *Paccaikkanavu* (Green Dream, 1961). His autobiography *Cinthanathi* (The River of Memory) won the Sahitya Akademi Award in 1989.

b. Lakshmi Kumari Chundavata. A well-known woman writer of Rajasthani known for her short stories, and works in folk literature. Her most noted work is *Mānjhala Rāta* (1957).

b. Lal Chand Prarthi (d. 1982). A Dogri-Pahadi poet ed. number of publications including *Pahāḍi Lok Rāmāyaṇa*.



- b. Lurdino Rodrigues alias L.A. Rodrigues. A Konkani scholar and grammarian; ed. *Adi Parva* (1988) of the Mahābhārata from manuscripts of the pre-Portuguese period and authored a Konkani grammar (1987) and a dictionary in fascicules in collaboration with Swami Andan Aguiar.
- b. Krishna Pillai, N. (d. 1988). One of the major playwrights of Malayalam who successfully introduced realistic plays and inaugurated a new chapter in the history of Malayalam drama. He was inspired by Ibsen.
- b. Krishna Warriar, N.V. (d. 1989). A Malayalam poet, critic, scholar. Introduced a new variety of long narrative poems and satires. Editor of *Mathrubhūmi*, the prestigious weekly, for a long time. Promoted scientific literature in Malayalam and was Director of *Kerala Bhāṣā Institute*.
- b. Kunjanandan Nayar, P. (Pen-name—'Tikkotiyan'). A Malayalam playwright and short-story writer. Most of his plays deal with themes of contemporary significance and are noted for their stage worthiness.
- b. Pinakin Thakore. A noted Gujarati poet of post-Gandhian period, noted for romantic mood and traditional style, though with freshness of expression. His first collection of poems, *Ālap* was published in 1952.
- b. Pritam Singh Safir. A major Punjabi poet. Known for his attempts to synthesise mysticism and pro-grenivism. Also known as writer of 'intellectual poetry' (Bahudhik Kavita). Among his well-known works are *Kattak Kūnjam* (1941), *Pāp de Sohle* (1942), *Rakt Bundam* (1949).
- b. Raghunath Vishnu Pandit (d. 1990). A great Konkani poet, also wrote in Marathi, who gave powerful voice to the weak and the downtrodden. He created sensation by publishing five books of poems on one day (26 January 1963) followed by several collections, the most outstanding being *Dariā Gāzotā* (1975) awarded by the Sahitya Akademi.
- b. Ratnadhvaj Josi (d. 1990). An eminent Nepali literary critic. Well-versed in Sanskrit poetics and Hindi literary criticism. Among his important works are *Mānasālamkara* (1945), *Hamro Kāvya Paramparāmā Usaiko Lagi* (Our Poetic Tradition, 1962).
- b. Sacchidananda, Rout Roy, pioneer of modernism in Oriya poetry; rose to prominence after the publication of *Bājī Raut* (The Boatman Boy, 1938); broke new ground in Oriya poetry with his *Pāṇḍulipi* (1947), poems written in verse libre. Also a novelist, short-story writer and essayist. His only novel, *Citragrība* (1936) is the first experiment of existentialism in Oriya. He is a recipient of both the Sahitya Akademi (1964) and the Bharatiya Jnanpith Award (1988).
- b. Samar Sen (d. 1988). A Bengali poet deeply committed to Marxism. His 'prose poems' reflect an unsentimental analysis of the complexities and ugliness of urban life. His works include: *Kayekṭi Kabitā* (1937), *Grahaṇ o Anyāna Kabitā* (1940). Sen gave up writing poetry after 1944.

b. Sankeevani Marathi. A Marathi poetess. Many of her lyrics have become very popular as songs.

b. Satyanarayana, Kappagantula (d. 1982). A noted short-story writer and journalist. His stories about 150 in number have been collected in several anthologies: *Māṇikyam* (1939), *Ilāṇṭivi ennayayo* (1954), *Ruṇa Vimukti* (1944), *Selavu* (1944), etc. some of them are translated into Kannada, Tamil, English and Hindi.

b. Sheikh Davud Kavi, a Telugu poet, scholar and translator.

b. Shivkumar Joshi (d. 1988). A Gujarati playwright, novelist, short-story writer and translator. *Pāṅkh Vinānan Pārevān Ane Bijan Nāṭako* (1952), *Anant Sāadhanā* (1955) are his collections of plays. Also written many radio plays. Among his many collections of stories *Rajanīgandhā* (1955) is well-known. Translated several Bengali novels.

b. Sneha Devi (d. 1990). One of the well-known short-story writer in Assamese. She herself a victim of child marriage, treats and problems of women including the fallen women with great sympathy and understanding.

b. Subramanyaraje Urs (also known as 'Caduranga'). A novelist in Kannada. Author of *Sarvamaṅgala* (1950), a novel and *Inukunōta* (1950), short stories.

b. Venibhai Purohit (d. 1980). A Gujarati poet and journalist. *Sinjārav* (1955) is his first collection of poems. Love, nature and God are his usual themes.

d. Asad Pare (b. ?), a Kashmiri Sufi poet of eminence deeply imbued with zest for moving beyond fad and dogma to essential oneness of the spirit.

d. Dev Nath Bordoloi (b. 1873). Assamese dramatist. Wrote many dramas on the Ramayana theme. Some of them are *Vaidehī vicched* (1901), *Śrī Ramcandra Vijay Mahotsav* (?), etc. He wrote a popular drama named *Hemaṇḍā* (?) who used Burmese invasions in Assam as its background.

d. Govind Ballal Deval (b. 1854). Marathi playwright; pupil of Annasaheb Kirloskar. Author of *Durgā* (1886)—adaptation of *Isabela*; *Mṛcchakatika* (1889), tr. from the Sanskrit, a musical play; *Vikramorvaśīya* (1889), tr. from Sanskrit; *Zunzāttāv* (1889) tr. of *Othello*, etc. His *Sārādā* (1889) is the first Marathi social play in the true sense of the term.

d. Ramashankar Vyasa (b. 1840). Played an important role in the development of Hindi prose; a close friend of Bharatendu. Edited *Kavi Vacan Sudhā* and *Ārya Mitra*; wrote a biography of Napoleon.

d. Sacchidananda Tribhuban Deb (b. 1872), king of Bamanda, a feudal state in Sambalpur district, a poet and patron of Oriya literature. Wrote number of poems on nature, patriotism and modern science.

d. Shankaralala Maheshvara (b. 1844). Wrote many novels in Sanskrit including *Candraṇḍā Caritam* and *Maheśvaraprāṇapriyā*.



*Hindī Śabda Sāgar*. Hindi dictionary. Ed. by Shyamasundar Das, Balkrishna Bhatt, Ramachandra Shukla, Amir Singh, Jaganmohan Varma and Ramachandra Varma, and published by the Nagari Pracharini Sabha, in several volumes. Last volume came in 1928.

*Jñānakośa*, Vol. I by Shridhar Vyankatesh Katkar. Beginning of the Herculean project of preparing Marathi Encyclopaedia single-handedly. The last volume was published in 1927.

*Śabdatattvabodha Abhidhān*. Oriya. Lexicon. A comprehensive etymological dictionary in Oriya, prepared by Pandit Gopinath Nanda (1869–1924).

*Āndhrāvali*. Anthology of Telugu poems by Rayaprolu Subba Rao, to awaken the Āndhra people of their ancient glory.

*Āṅgala jarmanī-yuddha vivaranam*. Sanskrit. Poetry. By B. Tirumal. An epic on Anglo-German War.

*Balākā*. Bengali. Poetry. By Rabindranath Thakur. In most of the poems, he celebrates the perennial motion in life and nature, the unending quest of life and of the soul. These poems also introduce a new form and a new metre.

*Rtūvicār*. Nepali. Poetry. By Lekhnath Ponday (1884–1965), the most important Nepali poet of the 'age of morality'. Description of six reasons (ṛtus) from six different cantos of the work. It is written in *Anustubh* metre; the poet is deeply influenced by the *dvaita*, *advaita* and *sāmkhya* concepts of Indian philosophy.

*Vividha Kusumāvali*. Telugu. Poetry. By Venkata Rao, Kavikondala (1892–1964)—another famous poet of romantic vein. The present work is a collection of *khandikas*, on themes popular among romantic poets, including love of nature.

*Vyāzhavattasmaranakal*. Malayalam. Autobiography. By B. Kalyani Amma, wife of K. Ramakrishna Pillai (1883–1959). The autobiography describes the events which culminated in the deportation of her husband.

*Ārumukanāvalar Carittiram*. Tamil. Biography. By T. Kailasam Pillai. This is one of the well documented biography on Arumukanavalar, known as the father of modern Tamil prose.

*Gopāl kṛṣṇa Gokhale*. Assamese. Biography. By Surya Kumar Bhuyan (1894–1964). The life of the national hero, Gopal Krishna Gokhale.

*Ahmadnagarcā Prācīn Ithihās*. Marathi. History. By N.Y. Mirikar. A small work on the history of Ahmadnagar based on the accounts of Persian historians.

*Marāṭhyāncā Darāra athava Marāṭhyancyā Baṅgāl prāntāvar Svāryā*. Marathi.

**History.** By Vasudeo Govind Apte. An account of Marathi triumphs in Bengal. Based on several Persian works like *Tawarikh-e-Bengal*, Stuart's *History of Bengal*, *Imperial Gazette* and available Marathi sources and also from *Mahāraṣṭra Purāṇ* (1750), a Bengali poem by Gangaram.

**Āpano Dharm.** Gujarati. Philosophical treatise. By Anandesankar Dhruv. The exploitation of Hinduism with special reference to scriptures and Puranas is the main theme of the work.

**Sūnhāro Sacal.** Sindhi essays. By Lalchand Amardinomal Jagatiani. Deals with the life and work of Sachal Sarmast, a Sindhi sufi poet.

**Āśramaharīṇī.** Marathi. Novel. By Vaman Malhar Joshi. A popular novel in the form of Puranic tale. Theme consists of love triangle between two young Rishis and one daughter of a Rishi. Finally, a 'biandry' (two husbands and one wife) is suggested in a very artistic manner.

**Baikunther Uil.** Bengali. Novel. By Sarat Chandra Chattopadhyay. A novel narrating Bengali domestic situations minutely and intimately. It also depicts the selfless love of a woman for her stepson.

**Cār-Iarī Kathā.** Bengali. Short stories. By Pramatha Choudhuri (Birbal). There are four stories narrated by four friends. In each of them the protagonist narrates his love experience and the woman concerned in each case is an European. The narration is distinguished by wit and humour.

**Catunaṅga.** Bengali. Novel. By Rabindranath Thakur. It describes the quest for truth and fulfilment of a young idealist and the struggles of a vivacious and intelligent woman. The author does not follow a linear order in the narration but leaves many gaps in the story and uses images and symbols. One of the finest novels of Rabindranath.

**Ghare Bāire.** Bengali. Novel. By Rabindranath Thakur. It is probably the first 'political' novel in Bengali, its theme being the upsurge of Swadeshi movement in Bengal. Rabindranath who shows the limitation of the movement and was severely criticized for portraying the character of a revolutionary who betrayed his friends and seduces his wife. Written in the form of a diary where each of the three major characters reveal his or her own thoughts. It uses 'calit bhāsā' prose style.

**Kathā Kuñj.** Marathi. Short-story. By Anandibai Shirke. The first collection of short stories by the writer. One of the few Marathi women writers in the early phase.

**Navapuṣpakaraṇḍak** (A bowl of new flowers). Marathi. Short stories. By Vaman Malhar Joshi. Most of them belonging to oral tradition, reflect author's fine sense of humour.



*Palli Samāj*. Bengali. Novel. By Sarat Chandra Chattopadhyay. Against the background of rural orthodoxies and social inhibition. Sarat Chandra narrates the story of love between Rama, a widow, and Ramesh, her cousin, that ends in frustration.

*Pātanni Prabhuttā*. Gujarati. Historical novel. By Kanaihlal Munshi. The first novel of the trio based on Solanki era of the history of Gujarat. The novel depicts the ego and downfall of the ruler. Though a historical novel, it rests much more on the imaginative and romantic flights of the novelist. The other two novels of the trio are *Gujarātno Nāth* (1917) and *Rājāthirāj*.

*Śāpit Mahārāṣṭra*. Marathi. Novel. By Sahakari Krishna. A historical novel depicting the execution of Sambhaji Maharaj (Shivaji's son) by Aurangzeb and the turmoil that followed.

*Vidyā Parmadaivatama, Strī Śikṣā Kō Olamān*. Rajasthani. short stories. By Shivanarayana Josanivala. These stories are about social problems, their treatment realistic; tone reformist.

*Yadumahā Rāja*. Kannada. Novel. By Keruru Vasudevacharya. A historical novel on the beginning of Yadu dynasty of Mysore depicting the great personality of its founder Yaduraya.

*Abdālamardana*. Sanskrit. Play. By Chintamani Ramachandra Sharma. A play on Shivaji with a political undertone.

*Chandravadanā*. Kannada. Play. By Nanjangudu Tirumalamba. It is based on the Mahabharata foregrounding the theme of chastity.

*Eric: A Dramatic Romance*. English. Play. By Sri Aurobindo. Set in Norway, the play (written between 1912 and 1916) aims at resolving political conflicts through love, a theme that is also handled in *Vasavadutta*, another play written during the same period, but published posthumously in 1957 based on a *Kathasaritsagara* story. The two together show a strong influence of Shakespeare on the playwright.

*Hāc Mulācā Bāp* (This is the father of the bridegroom). Marathi. Play. By B.C. alias Mama Varerkar. A play on the theme of dowry, which introduced a new trend in Marathi theatre and established Varerkar's place in Marathi dramatic literature.

*Mahābharata Ko Srīgaṇeśa*. Rajasthani. Play. By Narayanadasa Agarvala. A religious drama based on the Mahabharata relating to the dishonesty and bashness of the Kauravas resulting in total destruction.

*Phālguni*. Bengali. Play. By Rabindranath Thakur. Through the allegory of winter and spring, this play celebrates the power and beauty of youth.

*Pynyaprabhāv*. Marathi. Play. By Ram Ganesh Gadkari. Influenced by Kolhatkar School, as well as Parsi theatre, in respect of technique, and presentation. This

Marathi play is believed to have connection with a Gujarati play *Jaharī Sānp*. An attempt to combine all the elements of popular in Marathi theatre.

*Fruit Gathering*, tr. by Rabindranath Tagore. English. Lyrics. From his own Bengali work. The songs in the collection are expressive of several themes: the romantic call to be a wanderer amidst nature, the nature related power of the Creator, and the value and power of love and devotion.

*Kannadigara Karma Kathe*, adapt. by Venkatesha Tiruko Kulakarni (pen-name—Galaganatha). Kannada. Novel. Hari Narayan Apte's *Vajrāghāta* (Marathi), a historical novel on the fall of Vijayanagara Empire.

*Hindusthānīl British Sāmrajyācā Uday Āni Wādh*, adapt. by D.B. Kakare. Marathi. Historical essays. Sir Alfred Loyle's *British Dominions in India* (English).

*Mālavikāgnimitram*, tr. by A.R. Rajaraja Varma. Malayalam. Drama. Kalidasa's Sanskrit play of the same title.

*Robinson Crusoe Vo Noulancem Jivit*, adapt. by J.M. Pinto. Konkoni. Novel. Daniel Defoe's *Robinson Crusoe* (English).

*Vindhyavannī Kanyakā*, tr. by Kesavlal Dhurv. Gujarati. Play. *Priyadarsikā* by Harsa (Sanskrit).

*Ānanda Candrike*. A Kannada monthly. Ed. by Karupalli Shivarama Das from Kalamangala (Salem). One of the early Kannada journals devoted exclusively to literature.

*Hindū*. A Sindhi weekly in Devanagari script; became a daily in the Perso-Arabic script from next year. Ed. by Vishnu Sharma and Lokram Sharma—two brothers. It was renamed as *The Hindustan* on August 1, 1946. In 1948 it shifted its offices from Karachi to Bombay, from where it is being published till today. Its Sunday Magazine edition, called *Hindvāsī*, provides a rich fare of articles, poems and short stories.

*Kannada Kōgile*. A Kannada literary monthly. Ed. by P. Bhoja Rao, Muliya Timmappayya and others from Mangalore. Attracted much critical attention for the 'quality' of works published in it.

*Karnāṭaka Nandini*. A Kannada monthly. Ed. by R Nanjanagudu Tirumalamba from Nanjanagud (Mysore). The only Kannada journal that fought for women's cause during the early decades of 20th century. Published novels to foreground the image of 'āryakulāngana' and to evoke self confidence among women.

*Tirāvitān*. A Tamil daily. Ed. by Sanaka Sankara Kannappar. Propagated the ideals of Tamil nationalism against Indian nationalism and projecting anti-brahmin, anti-north stand in its policy.

*Viśamī Sadī*. A Gujarati monthly. Ed. by Alarakhia Haji Mahammad Sivaji. The first illustrated magazine in Gujarati.



## 1917

The October Revolution in Russia. It made significant impact on many Indian writers including Muhammad Iqbal and Subramania Bharati who wrote poems hailing the revolution.

Gandhi starts a movement at Champaran against the indigo planters there. The first movement in India, led by Gandhi, that made a tremendous impact on the common man. Gandhi emerged as the leader of the masses.

Women's Indian Association (WIA) started in Madras city by Annie Besant, Dorothy Jinarajadasa and Margaret Cousins together with a group of Indian women. This association worked actively to generate political consciousness among women and took up the issue of voting rights for women.

Est. *Asam Sāhitya Sabhā*. The premier literary institution of Assam, which has now membership of several lakhs. It publishes books on Assamese literature and culture as well as a magazine *Asam Sāhitya Sabha Patrikā*. Almost all the stalwarts of Assamese literature have become its president. Some of the well-known presidents are Lakshminath Bezbarua (1864–1938) and Nalini Bela Devee (1898–1977).

Founded Bhandarkar Oriental Research Institute at Pune.

b. Abdus Sattar Ranjoor Kashmiri (d. 1990). A Kashmiri poet who avidly travelled from religious zest to progressive concern for reordering human society.

b. Bhogilal Sandesara. A Gujarati scholar and critic who has edited several works and written extensively on prosody semantics and history and culture.

b. Bijan Bhattacharya (d. 1978). One of the distinguished Bengali playwrights. His portrayal of peasants with stark realism particularly in *Nabānna* (1944), written against the background of 1943 famine of Bengal indicated the emergence of the other theatre in Calcutta. His works include *Jabānbandi* (1943), *Devi Garjan* (1966–69).

b. Devulapalli Ramanuja Rao. A writer, journalist and pioneer of the Telugu literary activity in Telangāna. His *Yabhai Samvatsarāla Jnāpakālu* (1929–79) is useful to understand the reawakening of Telangana.

b. Ghulam Modi-uddin Hajini. He wrote the first modern play in Kashmiri (*Greesty Sund Gara*, 1938), on peasant life and compiled the first comprehensive anthology of Kashmiri verse for the Sahitya Akademi (1960).

b. Gopal Prasad Rimal (d. 1973). An important Nepali poet and playwright. His works include *Masan* (The Crematorium, 1945) and *Yo Prem!* (This Love, 1958) both collection of poems. Rimal abandoned the use of traditional prosody and followed Whitman; and wrote two long plays on the model of Ibsen, creating a

new trend in Nepali drama. Concern for women, his use of poetic prose style and a spirit of rebellion are the remarkable features of his writings.

b. Govindakkurup, C. (d. 1976). A Malayalam short-story writer and translator. Author of a number of realistic stories. Translated Tolstoy's novel *Resurrection*.

b. Harivallabh Bhayani. A Gujarati scholar and translator. He has written on linguistic and old literature.

b. Kamakshi Prasad Chattopadhyay (d. 1976). A poet and fiction writer in Bengali. His works include *Smaśāne Basanta* (1939), *Pārudī* (1950).

b. Kartar Singh Duggal. A major Punjabi short-story writer and novelist. Known for his keen sense of realism and fine characterization. *Āndraṁ* (1949), *Nauh te mās* (1951), are his well-known novels. Among his collections of short stories are *Kaccā dudh* (1949), *Pippal Pattiām* (1941), *Sil-Vaṭṭe* (1946), *Phul Todnā manāh hai* (1954).

b. Kurup R.S., Nagavalli. Malayalam short-story writer, novelist and journalist. Has also written plays and scripts of a few feature films. His stories have been collected in about fifteen volumes, e.g. *Dalamarmaram* (1945), *Minnāminuṇṇukal* (1946), *Toṭṭi* (1952)—with an introduction by G. Sankara Kurup.

b. Madhava Peddi Gopalakrishna Gokhale (d. 1981). Well noted Telugu short-story writer, artist, art director in Telugu films, freedom fighter.

b. Narendranath Mitra (d. 1975). A well-known short-story writer and novelist in Bengali. He deals mainly with the economic and other social problems of middle class and lower middle-class Bengalees. He is known for his gentle and minute observation, and deep sympathy and understanding. His works include, *Cenāmahal* (1953), *Godhūli* (1953), *Dūrbhāṣiṇi* (1952).

b. Nayar, S.K. (d. 1984). A Malayalam literary critic and published several collections of essays on literature and art; translated *Kamaṣarāmāyaṇa* in Malayalam verse.

b. P.N. Pushp. A Kashmiri poet and critic. His *Achh-Kitur* (1962), (translation of Tagore's *Cokher Bālī*), is one of the fine works in the Kashmiri language.

b. Parashuram Munda (d. 1985). An Oriya novelist who wrote about the common man in a rural society. One of his novels *Muliāpilā* is written in the regional dialect of southern Orissa. His other works include *Muktipathara duti yātrī* and *Basundharāra māṭi*.

b. Raghunath Panda (d. 1990). An Oriya playwright and actor, and his director of a popular performing group (yātrādal). He had written about 70 plays include *Sakuntala* (1943), *Raghu Dakayata* (1947), *Siba Tāṇḍaba* (1950), etc.

b. 'Sampath' (Raghavacharya, Sankhavaram). A reputed Telugu poet noted for lyricism and progressive ideas; translated *Meghadutām* from Sanskrit.

b. Sankunni Nair, M.P. A Malayalam literary critic and scholar. Author of a number of critical works valued for their interpretative nature and originality.



b. Suprabha Goswami. One of the earliest short-story writers in Assamese. *Luitar Moha* (1989) is a popular collection of her short stories. Her collection of essays are included in *Mahābhāratar Kathā* (1930).

b. Surinder Singh Narula. A major Punjabi novelist and literary historian; considered to be the pioneer of realistic tradition in Punjabi novel. *Pio-Puttar* (1946) and *Rang Mahal* (1950) are his best known novels. Both give realistic description of the urban middle-class. His later novels are based on Marxist world view.

b. Themis. A poet of the Aurobindoean school, whose *Poems* (1952) contains seventy-four mystical lyrics.

b. Thomas, C.J. (d. 1960). A Malayalam playwright, literary and art critic. Author of a number of plays, including *Avan Viṇṭum Varunnu* (1950), of exceptional merit which influenced the course of Malayalam drama; wrote a book on the evolution of theatre in Kerala, entitled *Uyarunna Yavanika* (1950); collections of essays on social life, literature, art, etc.

b. Udayanath Misra. An Oriya dramatist. His plays have been based on social problems. His plays include *Bibāha* (1952), *Trustee* (1952).

b. Vemulapalli Shri Krishna. A noted lyricist in progressive movement. His song 'ceyyetti jaikottu Telugōda' (1944), (Oh! Telugu friend! Salute!!) was sung as a marching song before and after the formation of the Andhra State; 'māskō polimēra lōna' (1943) (In the Frontiers of Moscow) was composed as a Kōlāṭ-ṭam (Folkdance) song; 'Brahmapatnam pōdamantē' (1943), (If one wishes to go to Brahma-patnam) is another most popular song on the Bengal famine—it is in the form of dialogue between a brother and sister. A political leader, he was elected thrice to Andhra Assembly as a candidate of Communist Party of India.

d. Arnaldo de Menezes (b. 1863). One of the great trio of the Konkani Mando composers, the most versatile of them all.

d. Gaurishankar Roy (b. 1838). An Oriya essayist and journalist; editor of the *Utkala Dipikā* (1868).

d. Ismail Merathi (b. 1844), a teacher by profession, served the Education Department of Agra and Oudh as Head Persian Maulvi at Saharanpur, Meerut and Agra. His poetical works were published under the title *Kulliyāt-i-Ismā'il Merathi*. Md. Aslam Saifi edited his complete work *Hatāt-va-Kudliyat-i-Ismail* (1939).

d. Madhavanuj (Kashinath Hari Modak) (b. 1871). A Marathi poet and translator; a doctor by profession. He translated Michael Madhusudan Datta's Bengali epic *Meghanādavadh* in 1800 couplets in āryā metre; and Bankim Chandra's Bengali novels *Kṛṣṇakānter Will* and *Kapālakuṇḍalā*.

d. Sakharam Ganesh Deuskar (b. 1869). A Bengali prose-writer. Born in a

Marathi family settled for generations in Bengal. He had written books on some of the burning problems of the peasants. His works include, *Jhānsī Rāj Kumār* (1901), *Kṛṣaker Sarvanāś* (1904), *Deśer Kathā* (1904).

d. Shivashankara Shastri (b. 1853). A noted writer in Sanskrit. Wrote mostly religious hymns.

*Āndhra pauruṣamu*. Telugu. Poetry. By Vishvanatha Satyanarayana. This poem reminisces the past glory of Andhras. Written in 1917 but printed in a book form in 1921.

*Angilā*. Assamese. Poetry. By Hiteswar Barua. Written in 1913–14, but published in 1917, these narrative poems were composed under the influence of O. Goldsmith.

*The Broken Wing*. English. Poetry. By Sarojini Naidu. It contains memorial verses addressed to her father and to Gokhale, sonnet on Buddha, and a lyric *Awake* dedicated to Jinnah. 'The Flute Player of Brindaban' is a gem of a lyric and her 'Gift of India' (1915) is a sort of a war poem in which mother India expresses her boundless grief for her sons that fell fighting for the Allies.

*Desdimonā Kāvya*. Assamese. Poetry. By Hiteswar Bar Barua. A narrative poem inspired by Shakespeare's *Othello*. It is divided into 22 sections and each part contains sequence of sonnets.

*Kākadūta*. Sanskrit. Poetry. By C.R. Sahasrabuddha. A parody in light vein published from Dharward. Another book with the same title, by different author, was published in 1940.

*Kaṇṇan Pāṭṭu*. Tamil. Poetry. By Ci. Subrahmaniya Bharati. The collection of 23 poems is in the tradition of Vaiṣṇava saint poets and the main theme of these poems is in the form of worshiping Kaṇṇan as the teacher, the master, the mother etc. More than that some of the poems of his collection are in the nāyaka-nāyaki bhāvā.

*Keśavasutañci Kavitā*. Marathi. Poetry. Complete poetical works of the eminent Marathi poet collected and published by Hari Narayan Apte, the great Marathi novelist.

*Mogaryācī Phule* Vol.3. Marathi. Poetry. By Gangadhar Ramachandra Mogare. A collection of poems in Marathi with an introduction by Hari Narayan Apte. Apte calls these poems *Upahāsokti* (Satirical poems), a term coined by him.

*Nalajāramma agni pravēsamu*, Telugu. Poetry. By Duvvuri Rami Reddi, based on a popular story of a woman who enters into the bed of fire to prove her chastity; a kāvya known for its melancholy.

*Rājā Gopī Cānd*. Punjabi. *Kissa*. By Daulat Ram. A long narrative poem written in traditional medieval genre of *Kissa*. The poem deals with the legend of Raja Gopi Chand who turned into a sanyasi.



*Sāhityamañjarī*, Part I. Malayalam. Poetry. By Vallathol. A collection of poems dealing with traditional as well as contemporary themes. It contains large number of patriotic poems, which propagate the ideals of the Nationalist Movement and glorify the leaders of the movement.

*Mahādevbhāini Diary* (Vol. 1 to 15). Gujarati. Diary. By Mahadevbhai Desai. An important contribution to Gujarati, mainly for Gandhi's views and activities; are of great documentary value. The last (i.e. 15th) volume came out in 1942.

*Dēsoddhāarakulu*. Telugu. Biography. Sōmasēkhara Śarma, Mallampalli. Biographical sketches.

*Mahādēva Govinda Ranaḍē*. Telugu. Biography. By Srīnivāsa Rāo, Pasumarti. The life of M.G. Ranade.

*Āndhra Kavula Caritra* (A history of Telugu poets). Telugu. History Literary Revised, comprehensive and enlarged version, Part I (684 pages) by Kandukūri Viresalingam Pantulu. This brought out a phenomenal change in the historical studies of Telugu literature.

*Bhāratakhāṇḍācā Prācīn Itihās* (600 B.C. to 1200 A.D.) Marathi. History. By M.V. Kathavate. The first history of ancient India in Marathi.

*Birbaler Hāl Khātā*. Bengali. Essays. By Pramatha Choudhury Birbal. The essays deal with the nature, objectives and relevance of literature as well as on theories of education.

*Cakravartī Napoliance Caritra*. Marathi. Biography. By Vinayak Lakshman Bhawe. Written with overflowing passions, and picturesque descriptions based on English sources.

*Ingraj Āni Marātha* (The British and the Marathas). Marathi. History. By N.C. Kelkar. A highly acclaimed historical analysis in Marathi.

*Mithilā gīt Saṅgraha*. Maithili. Folklore. Collected by Bhola Jha. The first part of a collection in four parts, the last part having come out in the seventies. First systematic attempt to edit folklore of this community by a native scholar.

*Nationalism*. English. Lectures. By Rabindranath Tagore who warns the East against blind imitation of the West and denounces Western imperialism that has demolished the distinction between society ('spontaneous self-expression of man as a social being') and nation ('a political and economic union of people') that the pre-British India had preserved.

*Nibandhamālā*. Marathi. Essays. By Vishnushastri Chiplunkar. These essays scattered in different journals were published in book-form by Chitrashala Prakashan, Pune.

*Personality*. English. Prose. By Rabindranath Tagore. A collection of speeches

delivered in America, it concerns Man-Art, Man-Woman, Man-Nature and Man-God relationships.

*Prabandhābalī*. Oriya. Essays. By Shyamsundar Rajguru.

*Bazār-e-Husn* (A Beauty of the market place). Urdu. Novel. Premchand's second novel in Urdu. It was completed in 1918 but published in 1920. It is about a prostitute. Within one year this novel was translated into Hindi under the title *Sevā Sadan* (1919). The Urdu version was published later as Premchand did not find any publisher.

*Bener Meye*. Bengali. Historical novel. By Haraprasad Shastri. The story is set in 10th–11th century Bengal when Buddhism was slowly ebbing out and Hinduism gaining new life.

*Cuntari Allatu Antarap Pilaippu*. Tamil. Novel. By V. Ramaswamy Ayyankar. It is his first novel and through this novel he strongly advocates widow marriage and condemns the superstitious beliefs of the society.

*Devdās*. Bengali. Novel. By Sarat Chandra Chattopadhyay. A pathetic story of a dejected lover who drowns his sorrow in alcohol and dies of broken heart. The work had a tremendous impact on Indian novels, and still more on Indian cinema, where the image of the 'doomed hero' still remains very popular.

*Galpasvalpa* Oriya. Short-story. By Fakirmohan Senapati. A collection of Senapati's the earliest stories. His well-known story entitled '*Rebati*' (1898) had been included in this collection.

*Gujarātno Nāth*. Gujarati. Novel. By Kanaiyalal Muni. A romantic work on the Solanki rulers in Patan with powerful characters, where political, intrigues have skillfully woven with love and passion. A landmark in the history of Gujarati literature.

*Mankaiivarkkaracivin Katal Mutaliya Kataikal*. Tamil. Short-story. V.V.S. Aiyar. The first collection of short stories in Tamil. *Kulattankarai Aracamaram* (The Pipal Tree near the Tank), the best story of the collection, first published in a journal *Vivēkapānu*, under the authorship of Aiyar's wife in 1915. Most probably this story was influenced by Tagore, *Ghāṭer Kathā* (available in English under the title 'The Story of the River Stair') but did not lack originality and artistic merit.

*Mir Paribār*. Bengali. Short-stories. By Kazi Abdul Wadud. The stories depict the lives of the educated well-to-do Muslim families.

*Rūjiyā Bēgam*. Kannada. Novel. By Huruli Bheema Rao. A romance against a historical background with Rajiya Begam at its centre.

*Sāvitri*. Kannada. Novel. By R.S.M. dealing with a romantic theme. Unlike the novels of the times the narration is very naturalistic.

*Sekh Āndu*. Bengali. Novel. By Sailabala Ghoshjaya. The novel has an unusual and daring story of love an educated Muslim girl of high society for an illiterate driver. It is all the more important as the story was written by a Hindu woman.



*Śmaśāna Vāṭika*. Telugu. Novel. By Sripada Subrahmanya Shastri. It was given a new title *Visa bhūjangamu* in 1952. the Thanedar of a village gets killed by certain Bhujanga Rāya. He later kills the son of the Thanedar also, as he tries to prosecute him. The wife of the deceased goes into the fire along with her husband's body. The villain, Bhujangaraya is finally punished by the king. The novel follows closely Ramayana in the design of its story.

*Śrikānta*. Bengali. Novel. By Sarat Chandra Chattopadhyay. Narrated in the first person, with an autobiographical tone, this novel and its three subsequent parts (II, 1918; II, 1927; IV, 1933), portray the gradual unfolding of the personality of the protagonist from childhood till he becomes a grown-up man. The main theme of the novel is the unfulfilled love of the protagonist and an erstwhile singer. The first two parts have the resemblance of a travelogue as well. This novel has been claimed as the best of Sarat Chandra's writings.

*Vidyallatā*. Kannada. Novel. By Nanjanagudu Tirumalamba. It deals with Hindu women's problems projecting the virtues of women, particularly chastity.

*Murpakar Ceyyin Pirapakal Vilaiyum*. Tamil. Drama. By Pammal Sambandha Mudaliyar. A romantic comedy as called by the author himself.

(Staged) *Candragrahan* by Yashwant Narayan Tipnis. A play in Marathi on Shivaji's life. The visual image of Shivaji, which still persists on Marathi stage, appeared first time in the performance of this play.

*Kanthābharanam*. Telugu. Play. By Panuganti Lakshminarasimha Rao. A play on social theme depicting the typical brahmin orthodoxy, the contrasting irresponsibility on the name of modernism, and the question of nautch. One of the classics of modern Telugu.

*Puruṣottama Deva*. Oriya. Drama. By Godavaris Misra. This is a historical play based on victory of the King of Orissa, Purosottam Dev, over the Kaneti King and his marriage with the Kanchi princess.

*Allā Ho Akabar* adapt. by N.S. Phadke. A Marathi historical novel. Mary Corelli's *Temporal Power* (English).

*Cārudattam*, tr. by A.R. Rajaraja Varma. Malayalam. Drama. Sanskrit play of the same name written by Bhasa.

*The Cycle of Spring*, tr. by Rabindranath Tagore. With the assistance of Nishikanta Sen and C.F. Andrews. English. Drama. From the Bengali original *Phalguni*. The play about the mutability of life, through winter-spring symbolism.

*Gītānjali*, tr. by Sitarama Nyacharya Shiromani. Sanskrit. Poems. Rabindranath (Thakur) Tagore's *Gītānjali* (Bengali).

*Malini*, tr. by Rabindranath Tagore. English. Drama from his own Bengali play. Exposes the ugly face of religious bigotry in the conflict between Brahmanical orthodoxy and Buddhism and makes a fervent plea for tolerance and for religion of love.

*Mār Mār ke Hakīm*, adapt. by G.P. Srivastava. Hindi. Play. Published together with *Ākho Men Dhūl* and *Havai Dāktar*: all three broadly adapted from plays by Moliere. Srivastava also successfully adapted several other plays by Moliere, thus serving as a channel for a different European influence and wrote several comic plays of his own.

*Sacrifice*, tr. by Rabindranath Tagore. English. Drama. From his Bengali play *Bisarjan*. With fanaticism, and blind faith as its theme, the play through love and death effects a revolution in a priest who zealously continued the tradition of animal sacrifice to the goddess Kali.

*Sacuṇ Svapna*, tr. by Kesavlal Dhruv. Gujarati. Play. *Svapna Vāsavadattā* by Bhasa (Sanskrit).

*Śaivalinī*, tr. by Rajagopala Chakravarti. Sanskrit. Novel. Bankim Chandra Chattopadhyay, *Candraśekhara* (Bengali). Published from Mysore.

*Sanyasi* or *The Ascetic*, tr. by Rabindranath Tagore. English. Drama of his Bengali work *Prakṛtir Pratiśodh* (Nature's Revenge). The central theme establishes that spiritual deliverance is possible not through ascetic withdrawals from the world of man, but in the human world itself.

*Svapnavāsavadattam*, tr. by A.R. Rajaraja Varma. Malayalam. Drama. Bhasa's Sanskrit play of the same title.

*Ālocanī*. An Assamese magazine. Ed. by Prasanna Kumar Barua, Nilmani Phukan and others at different period. Focused on the political and social condition of the state. Started in 1910 it continued till 1917.

*Ānand*. A monthly magazine for children. Founder editor—V.G. Apte. This is the first avenue for children's literature in Marathi.

*Hindvāsī*. A Sindhi daily. Ed. by Jethmal Parsram Gulrajani. In 1922 when Jethmal was sent to jail for his allegedly seditious article, Jairamdas Daulatram, Ghanshyam Shivdasani and Choithram Gidwani took over as the editors and changed the name into *Bhāratvāsī* and it became a weekly. It was closed down in 1926.

*Jesucheā Povitr Kāllzācho Ānj*. A Konkani monthly magazine. Organ of the Diocese of Mangalore. Ed. by Fr. Kaitan Gonsalves, S.J. Mainly religious, features also moralistic stories and other miscellanea.

*Mātr bhāṣā samājam*. A Sanskrit journal. Ed. by Mahamahopadhyay Kasli Krishnamācharyulu, for popularisation of Sanskrit.

*Tēcapaktan*. A Tamil daily. Ed. by Tiru Vi. Kalyaṇasundara Mudaliyar (Tiru. Vi. Ka.) continued in the journalistic tradition of *India* (1908) under the editorship of Bharati, and created a language for common people by liberating Tamil language from the shackles of pandits.



## 1918

The First World War ends.

*Kirtan-Sammelan* in Maharashtra. President Lokmanya Tilak. This was the beginning of new trend (Rāṣṭriya Kirtan) wherein the tradition of performance of Kirtan was used for the purpose of national awakening. In the 'Purvaranga', the Kirtankar discusses the values of life, and connects them in 'Uttararanga' to a historical nationalistic narrative. The first such Rashtriya Kirtankar was Dr. Patwardhan.

Est. *Vijñāna pracārini granthamāla* by Oddiraju brothers (Sitārāmachandra Rāo and Rāghava Rangā Rāo) in Inugurti, a corner village in Warangal District; published about 100 books in Telugu. The publications include books on science, photography, handicrafts etc. This organisation has played a successful role in promoting Telugu in Nizam State.

b. Amritdhari Singha. A Maithili writer. Author of *Yogadigdarsan* (1972), a work in philosophy; and *Avatār rahasya* (1976), a book of poems.

b. B.V. Bāligā. Editor of *Pancakadayi*, a monthly magazine in Konkani, published from Mangalore; and author of *Gīt Rāmāyaṇa*, a translation from the original in Marathi by G.D. Madgulkar.

b. Brajakishor Verma 'Manipadma' (d. 1986). A noted Maithili short-story writer and novelist; his speciality lay in retelling the oral folk epics in the form of novels as evidenced in his Akademi award-winning novel *Naikā banijārā* (1972), or in *Rājā Salahes* (1971).

b. C.V. Karandikar (Vinda Karandikar). A distinguished Marathi poet, critic and translator. Follower of Mardhakar in poetic expression but inclined towards Marxism. A poet who influenced the generation immensely. Among his collection of poems are *Svedagaṅgā* (1949), *Dr̥pad*, *Jātak Saṁhitā*, etc. Translated *Faust*, and rendered *Jñāneśvarī Amṛtānubhav* into modern Marathi.

b. Chandramani Das. A prolific and popular Oriya author of romantic novels include *Bhul Kābāra* (1938), *Anāthāśrama* (1946), *Juāra Bhaṭṭā* (1952), *Pantha Nibāsa* (1953).

b. D. Javaregowda. A Kannada critic; author of *Kavisārvabhauma* (1952), a book on life and works of K.V. Puttappa.

b. Dhirubhai Thakar. A Gujarati scholar and critic who has edited several old and medieval classics.

b. Durgaprasad Pattanayak. A well-known Oriya writer for children. His works include *Tūan Tuinaka Ghana*, *Tapānara Sapana*, *Nai Bahilā*, etc.

b. Gangaram Samrat. A historian and journalist in Sindhi. Known for his histories of the ancient India, viz. *Āryavarta* (1947), *Bhāratavarṣa* (1966) and *Sindu Sauvira* (1979). He edits *Mitra*, a Sindhi periodical.

b. Gobind Panjabi. A short-story writer in Sindhi. Known for his progressive writings.

b. Haimandās Kirāt Rāi. Popularly known as 'Kirat'. Eminent Nepali short-story writer. Among his collections of short stories are: *Cowkidar* (the Watchman, 1952), *Abhāginiko Sathi* (Friend of the Unblessed, 1955), *Batuwa* (The Wayfarer, 1956) and *Binayo* (1956). Wrote mostly about the lives of the middle-class; one of the front ranking writers dealing with erotic and psychological themes.

b. Indra Dev Bhojvani 'Indur'. A Sindhi poet. *Praha Bakhun Kadhyun* (1963) and *Bijilyun Thyun Barsani* (1970) are the two collections of his poetry.

b. Khushwant Singh. A journalist, novelist, translator, has been the editor of various newspapers and magazines. His works include *Train to Pakistan* (1956), *I Shall Not Hear the Nightingale* (1959), *The Mark of Vishnu and Other Stories* (1950), *The Voice of God and Other Stories* (1957), and *History of the Sikhs* (2 Vols. 1963, '66).

b. M. Gopalakrishna Adiga (d. 1992). A major Kannada poet, often considered the pioneer of 'navya' (modernist) literary movement in Karnataka. Started his literary career with a collection of lyrics *Kattuvevu Nāvū* (1948) but soon broke away from romantic tradition with his *Cendemaddale* (1954). *Bhūmigīta* (1959) and *Mūlaka Mahāśayaru* (1980) are his two very important collections. His collection of essays *Maṇṇina Vāsane* (1966) provides a theoretical framework to modernists literary criticism. Adiga's poems are deeply political upholding the democratic values. Most of the modernist poets of Karnataka are deeply influenced by Adiga's poetry.

b. Maheswar Neog. A distinguished Assamese scholar and poet. Among his publications are *Srī Śrī Śaṅkaradeva* (1948), *Asamiya Sāhityar Rūprekhā* (1962), *Prācyā Sāsanāvalī* (1973) are well-known. His *Sankardeva and His Times* (1965) is one of his critical works in English.

b. Mirji Anna Rao. A Kannada novelist. His *Nasarga* (1954) is one of the major regional novels in Kannada.

b. N.N. Pillai. One of the popular Malayalam dramatists; a successful actor, director and producer on the professional stage—has his own troupe. *Cross belt*, *Īsaran arastil* and *Marīcikā* are some of his plays.

b. Narayan Gangopadhyay (d. 1970). A popular novelist and a competent short story writer in Bengali. His writings reflect his political awareness as well as his keen interest in the past history of Bengal. His works include: *Upanibēś* (1944), *Samrāt-O-Śreṣṭhī* (1944), *Svarṇasītā* (1946). Also remembered for his stories for children.

b. Natabar Samantaray. A major critic in Oriya. His works include *Oḍia Sāhityara Itihāsa* (1803–1920), *Adhunika Oḍiā Sāhityara Bhittibhūmi*, etc.

b. Parsurām Rokā. An eminent Nepali short-story writer. His works include



*Pañcāmṛt* (The Five Nectars, 1950), often called O. Henry of Nepali literature because of the unexpected turns and endings in his stories.

b. Pitambar Patel (d. 1977). A Gujarati novelist, short-story writer and journalist. *Rasio Jiv* (1942), *Parivartan* (1944), *Khetarne Khole*, Vol. I and II (1952), *Āsābhāri* (1954) are some of his novels. Most of his novels were influenced by Gandhian thought and philosophy, are noted for their local colouring and lucid style. *Kalpanā* (1954), *Chūlā chedā* (1955), *Samānanni Rākh* (1956) are some of his collections of short stories varying from rural to urban and common to film-industry life.

b. Pundalik Nārāyan Dānde. An important Konkani play-wright—author of *Tācī Karāmat* (1956), a comedy; and *Nimittāk Kāran* (1965) which have had a seminal influence on future Konkani drama.

b. Ram Narain Singh Dardi. A Punjabi poet famous for his long poem written in medieval *vargenre* depicting heroic episodes of Indo-Pak War of 1965—*Major Bhupinder Singh Dī Vār*. His another celebrated poetic creation is *Ravi da Des* in which the life and times of Guru Nanak are presented in cultural-historical detail. The language used is Lahndi dialect of Punjabi for regional effect.

b. Sarbesvar Das. An Oriya critic and essayist. His works include *Nāṭaka Bicāra*, *Mahākabi Sāraladāsa*.

b. Siddayya Puranika. A Kannada poet, also known as Kāvyañanda. Author of *Jalapātā* (1953) lyrics; and *Vacanōdyāna* (1977) modern vacanas.

b. Valath, V.V.K. Malayalam poet and literary critic. One of the Malayalam writers who tried blank verse seriously and persistently.

d. Bālakavi (Tryambak Bāpūji Thomare) (b. 1890). The most sensitive Marathi romantic poet well-known for his rich and powerful imagery. Died in a train accident.

d. Fakirmohan Senapati. (b. 1843) The great Oriya novelist. He drew most of his characters from common and depressed multitude presented the rural life of Orissa with remarkable sense of realism and power and sympathy. His works include, *Chamāṇa Aṭhaguṇṭha*, *Māmum* (1913), *Prāyaścitta* (1915), *Lachamā*, etc.

d. Gobinda Rath (b. 1848). Well-known Oriya poet and satirist. His criticisms of Western civilisation, were responded warmly by the common readers. His works include *Kaṭaka Darśana*, *Lāṭa Darśana*, etc.

d. Govinda Chandra Das (b. 1855). A powerful Bengali poet of uninhibited passion; who suffered greatly because of his poverty and struggled hard against the tyranny of a landlord who evicted him from his native place. His works include *Kumkum* (1891), *Vaijayantī* (1905).

d. Govind Vasudev Kanitkar (b. 1854). Marathi poet and translator. He translated extensively from Sanskrit, English and also translated Rabindranath's *Gitānjali* into prose.

d. Kashinath Balkrishna Marathe (b. 1844), Kashmiri poet; wrote *Guldasta-e-Benazir*, a Sufistic masnavi replete with mystic lyricism (rendered from the Urdu *Sehrul Bayān* of Mir Hasan Dahlavi).

d. Rajaraja Varma (b. 1863). A noted author of Sanskrit. Wrote an epic *Āṅgalasāmrājyam* (? 1901), translated *Othello* in prose under the title *Uddālaka Carita*.

d. Satya Narayana Kavi Ratna (b. 1880). Famous Braja Bhasa poet of modern age, author of *Bhramara Dūt* and *Prem Kali*; translated Bhavabhuti's *Uttara Rāmacaritam* into Brajbhasa.

d. Sayyid Ahmad Dehlvi (b. 1846?), wrote a number of educational works for women in Urdu. His most important publication is the Urdu lexicon *Farhang-i-Āsafīyyah* (1908), a monumental work in 4 volumes. His other works include *Lughāt-un-nisā* (1917); *Zabān-va-bayān-i-Delhi* (1916) both on linguistic aspects of Urdu.

*Ālam-i-Khayāl*. Urdu. Poetry. By Ahmad Ali Qidrai Shang. A collection of lyrics.

*Adam Alarmed in Paradise*. English. Epic. By Manmohan Ghose. Written in stanzaic form this incomplete work is the product of the alarming effect that the First World War had on the poet and was perhaps modelled on Thomas Hardy's *The Dynasts*.

*Bhaṅkār*. Gujarati. Poetry. By Balvantrai Kalyanrai Thakore. It has undergone three editions (1918, 1942 and 1951), and every edition is an enlarged one. It is a milestone in the history of Gujarati poetry, noted for its reflective vein and experiments in free verse. The sonnets in the collection are note-worthy for the intellectual and agnostic approach which is a breakthrough in Gujarati poetry.

*Divān-i-Amīr* Urdu. Poetry. A collection of Urdu poems by Amir Minai.

*The Feast of Youth*. English. Poetry. By Harindranath Chattopadhyaya. A poem written in romantic vein reflects youth's agony and ecstasy. It also contains some poems of quasi-mystical speculations.

*Immortal Love and Orphic Mysteries*. English. Poetry. By Manmohan Ghose. Subtitled as 'Songs of Triumph and Mystery of Beauty' and 'Songs of the Pain, Passion and Mystery of Death' with the universal nature participating in the ecstasy and agony of love. The poems were published in a collected edition in 1974.

*Jang-e-Jarman*. Kashmiri. Poetry. By Mahjoor. A narrative *masnavi* on the question of Kashmir's participation in the World War I, reviving the old martial tradition of Kashmir.

*Mālac*. Assamese. Poetry. By Hiteshwar Barua. A collection of 128 sonnets. One of the first collections of sonnets in Assamese.

*Palātakā*. Bengali. Poetry. By Rabindranath Thakur. These are lyric-narratives



deal with little episodes from everyday life mostly that of a traditional Bengali woman. The poems depict her frustrations, nobility and strength of suffering. Significant work in the history of women's emancipation in Bengal.

*Śiṣyanum Makanum* (Disciple and Son). Malayalam. *Khanda kavya*. By Vallathol. The plot as well as the style are conventional.

*Ūhāgānam*. Telugu. Poetry. By Rāmakrishna Rāo, Abbūri. A reputed work of *Bhāvakavita* movement.

*Vanta Hay Vesy*. Kashmiri. Poetry. By Mahjoor. His first ghazal in the tradition of Rasul Mir (d. 1870), conforming to the norms of Persian and Urdu.

*Ātmacarit*. Bengali. Autobiography. By Sibnath Shastri, the well-known Brahmo leader and a respectable writer. This autobiography, one of the finest in Bengali, is a mine of information about the contemporary socio-religious movements.

*Cittārttan*. Tamil. Biography. By A. Madhavaiah. Deals with the life of Gautama Buddha.

*Āndhrarāṣṭramu*. Telugu. Novel. By Bhōgarāju Nārāyanamūrti. The theme of this novel is Rudramma, daughter of the mightiest Kakatiya ruler Ganapati Dēva, who succeeds her father to throne. Intolerant of a woman coming to power the courtiers connive against her, but she finally emerges successful.

*Dattā*. Bengali. Novel. By Sarat Chandra Chattopadhyay. A delightful novel narrating the story of the love between a Brahmo girl and a Hindu boy with the predictable interventions from interested parties. An extremely popular work. It has some resemblance with *Leola Dalis Fortune* by Charles Garvice.

*Mālā*. Assamese. Short stories. By Lakshminath Phukan (1897–1975). These short stories mainly depict the life of Assamese middle-class.

*Nirdayi Sāsu*. Maithili. Novel. By Janardan Jha, 'Janasidan'. A novel about the contemporary social problem focusing the plight of women. The date of publication is doubtful, can be 1933 as well.

*Rāmarājā Bahadūr*. Malayalam. Novel. By C.V. Raman Pillai. An extremely popular historical novel, it tells the story of a conspiracy against the King of Travancore; Mysore Sultan's (Tippu) invasion of the state and ultimate victory of the loyalists and other patriots; also the touching tales of quite a number of imaginary characters. The third novel of a saga comprising of *Mārttāṇḍa Varma* (1891) and *Dharmarāja* (1913).

*Rūpāvatī*. Telugu. Novel. By Smt. Adivi Venkata Sitamma. Written in 1918, but published in 1926; and revised in 1933. The novel is based on a story 'Mōkala Rana Caritam' from 'Rajasthana Kathavali' by Chilakamarti Lakshminarasimham.

*Sumati*. Maithili. Novel. By Rasbiharilal Das. A didactic novel, depicting how

'Sumati' (wisdom) wins over 'Kumati' (evil thought). It had, in the fashion of classical dramas, the character of *sutradhara* called 'Ucit-vakta'—a technique used by several other novelists later.

*Uṣā*. Gujarati. Novel. By Kavi Nhanalal. Based on a love story narrated in first person. A happy ending narrative where the heroine Uṣā marries her lover with the consent of her parents.

*Bāl Vivāh Nāṭaka*. Rajasthani. Drama. By Bhagvati Prasad Daruka. The play revolves around prevalent social evils in the institution of marriage. It criticises marriage at early age resulting in sexual degradation. The writer very dramatically makes the bride commit suicide and saves family pride.

*Bidyavatī*. Assamese. Play. By Shailadhar Rajkhowa. On the legend of Vidyabati, the wife of Kalidasa.

*Capāpati*. Tamil. Drama. By Pammal Sambandha Mudaliyar. This is the first part of the serial of seven dramas written by Sambandha Mydaliyar on the model of 'Comedy of Errors' under the general title, *Capāpati*. It exposes the absurdities of urban English educated middle-class life. Sambandha Mudaliyar has cleverly used both English and Tamil throughout the play. The last part of the *Capāpati* serial under the title *Capāpati Tuṇukkukal* was published in 1949.

*Dhalatī Phiratī Chāyā*. Rajasthani. Play. Bhāgavati Prasad Daruka. A didactic play. The young wife of an old man elopes with another man taking away all his property. But she is robbed off and later she seeks shelter in a brothel.

*Paṇṭatte Pāccan*. Malayalam. Farce. By C.V. Raman Pillai. Written on the model of Western humorous plays. This and other such plays written by Raman Pillai contributed to the growth of amateur theatre activities and inspired large number of other playwrights.

*Puttavatāram*. Tamil. Play. By Pammal Sambandha Mudaliyar. The drama is about the life of Buddha.

*Satya Hariścandriyam*. Telugu. Play. By Balijēpalli Lakshmikantam. One of the most popular plays in Telugu till today.

*Viṣāda Sāraṅgadhara*, Telugu. Play. By Dharmavaram Ramakrishnamacāryulu. A very famous tragedy.

*Arputak Kanaiyālī*, tr. by P.C. Punnaivananātha Mutalliyār. Tamil. Short-story. From the Bengali stories of Bankim Chandra Chatterji translated into English by J.O. Anderson, *Indira and Others Stories* (1919).

*Āryānce Mūlesthān*, tr. by K.L. Ogle. Marathi. Essay. Lokamanya Tilak's *Artic Home of the Vedas* (English).

*Bhīṣma*, tr. Rupnarayan Pandey. Hindi. Play. Dvijendralal Ray's *Bhīṣma* (Bengali).



*Candragupta*, tr. Suryanarayan Dikshit and Shivnarayan Shukla. Hindi. Play. Dvijendralal Ray's *Candragupta* (Bengali)

*Citrāṅgadā*, tr. V. Unnikrishnan Nayar (Unnikrishnan Nair). Malayalam. Play. Rabindranath Tagore's Bengali play.

*Dilfaros*, adapt. by Mehndi Hasan Lakhnavi. Hindi. Play. Shakespeare's *The Merchant of Venice* (English) set in Baghdad with Karim for Antonio, Shirin for Portia, etc.

*Jamsed Hamidah*, adapt. by Mirza Qalich Beg. Sindhi. Shakespeare's play *As You Like It* (English).

*Kāsmiracā Itihās*, adapt. by R.N. Karlakar. Marathi. History. Kalhana's *Rājatarāṅgiṇī* (Sanskrit).

*Lover's Gift*, tr. by Rabindranath Tagore. English. Poems. From his own Bengali original but not from one single book. A collection of love poems. It blends love and nostalgia, reemploys the road and the wanderer motifs as in *The Fruit Gathering* (1916).

*Makākavi Śir Ravintranata Tākūr Aruliya Panca Viyācaṅkaḷ*, tr. by Ci. Cuppiramaniya Parati (Bharati). Tamil. Essay. Five essays by Rabindranath Tagore. From the English translations (of the original Bengali essays) published in *Modern Review*. This collection shows the ability of Bharati as a fine translator.

*Palli-Samādhi-Gāthā*, tr. by Bhujangadhar Chaudhuri. Bengali. Poem. A metrical translation of *Elegy on a Country Church Yard* by Thomas Gray (English).

*Pancarātram*, tr. M. Rajaraja Varma. Malayalam. Play. Bhasa's Sanskrit play of the same title.

*Pārtha Parājay*, tr. Cenon. Manipuri. Drama. *Partha Prajay* (Bengali).

*Rāmacaritamānasa*, tr. by Vikramadeva Varma. Sanskrit. Poetry. Tulsidas' *Rāmcarit Mānas* (Hindi).

*Utayalan*, tr. by A. Madhavaiah. Tamil. Drama. *Othello* by William Shakespeare (English).

*Candrikā*. The First Nepali literary periodical published from Darjeeling. Ed. Parasmani Pradhan. Represents the 'age of morality' in Nepali literature. It was opposed to the colloquialism advocated by Gangāprasād Pradhān. It published writings of poets and authors like Suryavikram Jnavali, Dharanidhi Sharma Koirala, Laxmiprasad Debkota, etc. Its contribution to the development of prose fiction is immense.

*Sandesh*. A Marathi periodical from Bombay. Founder editor—Achyut Balwant Kolhatkar. A trendsetter in the history of Marathi journalism, due to its mission of exposing social and political leaders (including Tilak, Kelkar, etc.) in a very poignant satirical style.

*Samskr̥ata Sāhitya Pariṣat Patrikā*. A monthly magazine in Sanskrit published from Calcutta.

*Strīhitopadeś*. A Gujarati quarterly ed. by Dhansukhlal Mehta. A magazine devoted to educated women.

## 1919

Government of India Act (more popularly known as Rowlatt Act) of February 1919. Protests organized against the Rowlatt Bills in different parts of India. On 13th April, a peaceful unarmed crowd that assembled in an enclosed ground, Jallianwala Bagh, Amritsar was attacked by General Dyer. Nearly four hundred people were killed. Rabindranath Tagore renounced his knighthood in protest.

Tilak gave the slogan 'Swaraj is my birth-right'.

Est. *Bihar Hindi Sahitya Sammelan* in Patna. Organized literary get-together and lectures and brought out the research journal *Sāhitya*.

Est. *Sāhitī Samiti* the main centre of modern literary movement, particularly the romantic movement in Telugu at Tenāli. It worked against the 'Āndhra Sāhitya Parishattu', which was devoted to the cause of classical and traditional literature and language (Grānthika).

Est. The Department of Modern Indian Vernaculars in Calcutta University at the initiative of its Vice-Chancellor Sir Ashutosh Mukherjee.

Est. Maharashtra Film Company, founder: Baburao Painter. First film: *Sairandhrī* (Marathi). Beginning of women's roles by women actresses in film.

b. Arvind Gokhale. A noted short-story writer. Representative of Marathi short story after 1940.

b. Advait Chandra Mohanty. An Oriya playwright. His works include *Sādhava Jhia* (1950), *Radhikā*, *Naradevatā*, etc. *Sādhava Jhia* is based on a folk tale: which is recited on the Sundays of the month of Bhadra in many parts of Orissa.

b. Amrita Pritam. A major Punjabi poet and novelist, winner of Sahitya Akademi (1956) and Jnanpith (1981) Awards. Her poetic compositions belong to the Romantic-Progressive poetic tradition. Her recent poetry belongs to modernist trend. *Pathar Gite* (1946), *Lamian Vatan* (1948), *Sunehure* (1955), *Kagaz te kanvas* (1973) are her well-known collections of poetry. She has written about two dozen novels which are reflective of her distinctive lyrical, autobiographical style.

b. Antonio Pereira. A leading Konkani writer, excelling in biography of saints and religious essays. His reflections figure in *Onvlām* (1973); essays in *Tuzo Vicar* (1971); *Zātrekār Juse* (1975); *Konkani Śāstri Dālgādo* (1981).



- b. Bani Ray. A Bengali woman writer, novelist, poet and critic. Her works include *Jupitār* (1943), *Prem* (1946) and *Śrīlatā O Śāmpā* (1949).
- b. Basavaraja Kattimani. A major progressive Kannada novelist, author of *Svatantryadedege* (1946), a story of freedom struggle; *Mōhada Baleyalū* (1952) and *Jagadguru* (1953), both dealing with contemporary social problems.
- b. Benimadhab Padhi. An Oriya critic and playwright. Author of *Abisūāsī* (1946), a play; *Scientific Shop* (1952) a detective novel and essays *Dāru Devatā*.
- b. Binod Chandra Nayak. One of the pioneers of the new trend in Oriya poetry that began after 1935. Though familiar with the modern Western poetry, he continued to be unabashedly romantic. His works include *Sarīsṛpa* (received Sahitya Akademi Award), *Nilacandrara Upatyakā* (1951), *Candra O tārā* (1951).
- b. Buddhidhari Singha 'Ramakar'. A Maithili poet and a fiction writer. His short-story collections—*Prayās* (1946) and *Vardān* (1947) made him well-known among the reading public. His collections of poems include *Amar Bāpu* (1948), *Āveś* (1950) and *Madhumatī* (1958). His long-poem *Śaraśayyā* appeared in the book-form in 1963 and his *kavya Smṛti-Sāhasrī* in 1978.
- b. Chakradhari Shastri. The Dogri-Pahari translator of *Gītagovindam* and the *Gītā*.
- b. G.D. Madgulkar (d. 1978). A noted Marathi poet, short-story writer. Influenced by Tambe and saint-poets he composed simple and evocative songs for Marathi films. He virtually ruled over the domain of film-songs till he was alive. He also composed 'Gīt Rāmāyan', Ramayana composed in a series of lyrics. The lyrics were sung by reputed singers like Lata Mangeshkar, Sudhir Phadke, Manik Verma etc. This work achieved unparalleled popularity.
- b. Gadiyāram Ramakrishna Sharma. A noted scholar in Telugu, Sanskrit, Kannada and Hindi; made significant contribution to Telugu literary history and epigraphy.
- b. Girija Kumar Mathur (d. 1994), A noted Hindi poet. He was included in *Tār Saptak* (1943). Among his works are included *Manjīr* (1941) *Dhup ke dhan* (1954).
- b. Govinda Chandra Udgate. An Oriya critic. His works include *Sāhitya Samikṣaṇa*, *Alaṅkāra Prasāṅga* etc.
- b. Govindan, M. (d. 1989). A Malayalam poet, short-story writer, playwright, essayist. He became a prominent Royist. Wrote a number of poems and essays projecting his vision of life and society.
- b. Induchudan, V.T. A Malayalam literary critic, short-story writer and translator; a writer belonging to Marxian thought. Published works: His *Kālavum Mārksisavum* (1949) is one of the early critical works of Marxian principles.
- b. Jaswant Singh Kanwal. A prominent Punjabi novelist after Nanak Singh. His novels are representation of socialist realistic tradition in Punjabi fiction,

highlighting the socio-economic concern of rural middle-class, *Sāc Nū Phānsī*, *Rāt Bakī Hai*, *Rūp Dhārā*, *Civil Lines* are some of his noted novels.

b. Kanhaiya Lal Sethia. A poet in two languages: Rajasthani and Hindi. A propounder of Nai Kavita in Rajasthani. Till 1960 only two books, *Galgachiyā* and *Mijhar*, were published which brought him fame. But after this he wrote a number of books in Rajasthani which made him a legendary figure in the sphere of Rajasthani poetry. He was also awarded Sahitya Akademi Award for his book *Lilā Jansa*.

b. Kishan Singh. One of the most important Punjabi critics. He has interpreted *Gurbani* and *Kissa* poetry from the angle of Marxist literary theory. His *Sahit de Sommen* (1967) is an important work in Punjabi criticism.

b. Lakshmanayam Mohanty. A major translator in Oriya, also a novelist and short-story writer. Among his translations are *Aparicitāra Patra* (1953) from Stefan Zweig's *Letter From An Unknown Woman*. His original writings include *Goṭie Sandhyā* (1951)—short stories, and *Hatakāḍi* (1946), a novel.

b. Manindra Roy. A noted Bengali poet committed to Marxist ideology. His works include *Trśaṅku* (1939), *Ekcaṅsu* (1942).

b. Noor Mohamad Roshan. A Kashmiri poet who after 1947 portrayed the woes of unsuspecting and superstitious peasants and workers hood-winked by various exploiters.

b. P.L. Deshpande. A noted humourist, playwright, travelogue-writer, translator, actor, director, music director. Author of *Bhāgyavān* (1953), *Tuze Āhe Tujapāsī* (1957), *Ammaladār*, *Ti Phularāṇi* (Adaptation of Shaw's *Pygmalion*), *Sundar Mī Honār* (Based on Rudoph Besier's *Barett's of Wimpole Street*), *Tin Paisācā Tāmāsā* (Adaptation of Brecht's *Three Penny Opera*).

b. Padmanabhan Nair, K. Malayalam playwright. Author of a number of plays which have been produced on the stage in the fifties.

b. 'Pathābhi' (Pattābhi Rāmi Reddi, Tikkavarapu). A student of Santiniketan, one of the earliest poets, even earlier to *Srī Srī*, to rebel against the romantic (*bhāva kavita*) poetry; and to proclaim himself as a 'shambhāva kavi'; first to write surrealist poetry in Telugu. His famous work *Fidēla ragāla dozen* (1939) a work presenting the absurdities of urbanity.

b. *Pitambar Nath Dhar Fani*. A journalistic poet of Kashmiri advocating the cause of neglected peasants and workers.

b. S. Guptan Nair. A noted Malayalam literary critic known for his comprehensive knowledge, clarity of perception, moderation in outlook and subtlety of expression.

b. Sarasvati Amma, K. (d. 1975). A noted short-story writer in Malayalam. Her works include *Ponnumkuṭam* (1945), *Strī Janam* (1946), *Kāṇāṭta Matil* (1953).

b. Satya Prasad Barua. An Assamese playwright, and a critic. Some of his well-



known plays include *Jyotirekhā* (1958), *Jabalā* (1976). He also wrote a work on dramaturgy.

b. Shripād Raghunāth Desāi. A lexicographer compiling the first Konkani-Konkani Dictionary in four volumes. His other works include: *Yakṣaprasāna* (1976), tr. from the Sanskrit of four chapters from *Mahābhārata* with commentary; *Raghuvamśa* (1977), tr. from Sanskrit of Kalidasa's epic with commentary.

b. Sivakumar Rai. A noted Nepali short-story writer and novelist. His major works: Four anthologies of short-stories—*Frontier* (1951), *Yātri* (The Traveller, 1956), *Khahare* (The Hill-Stream, 1976) for which he received the Sahitya Akademi Award (1977). Also wrote a long poem *Dāmphecarī* (The Peasants, 1933) and a number of plays. One of the founding members of the Darjeeling branch of the All India Gorkha League, he became a Deputy Minister of West Bengal in 1952.

b. Sriharsha Misra (d. 1984). A noted journalist and essayist. His works include, *British Sāsanara Cakratale* (1948), *Svadinatā Andolana* (1949).

b. Subhas Mukhopadhyay. A major Bengali poet committed to Marxism. His poems show an excellent combination of lyricism and political programmes. He took the reading public by storm with the publication of *Padātik* (1940), first volume of his poems. His other works include *Agnikon* (1948), *Cirkuṭ* (1950), *Phul Phutuk* (1957). Received Jnanpith Award in 1992.

b. Syed Abdul Malik. One of the most distinguished Assamese short-story writers; a poet, and a novelist. Among his well-known novels are *Surujmukhir Svapna* (1960), *Aghari Ātmār Kāhinī* (1969), *Ādhār Śilā* (1967).

b. Vettur Raman Nayar. A noted Malayalam short-story writer and novelist. Among his works are *Tāzhvarakaḷ* (1945), *Vaṣappum dāhavum* (1950), *Pārakalute Saṅgham* (1951).

d. Akshay Kumar Baral (b. 1860). A major Bengali poet. His poetry is meditative and thoughtful. Economy of expression is a distinguishing quality of his diction. Among his works are *Eṣā* (1912) and *Śaṅkha*.

d. Bolara Babu Rao (b. 1848). One of the important early novelists in Kannada. His works *Vāgdēvi* (1905) is claimed to be the second novel written in realistic style in Kannada.

d. Brij Raj (b. 1847). A Dogri-Pahadi Brajbhasha poet. Author of *Rāma Rasa Laharī*.

d. Ganesh Janardan Agasha (b. 1852). A Marathi poet and literary critic.

d. Govindāgraj 'Ram Ganes' Gadkari (b. 1885). A Marathi poet, playwright and humourist; founded 'Tutārī Mandal' (a group of poets following Kesavasut). His works include *Prem-Sanyās*, play (1916); *Puṇyaprabhav*, a play (1917); *Ekac Pyālā*, a play (1917), and *Bhāvabandhan* (1919) play completed half hour before his death.

d. Hari Narayan Apte (b. 1864). One of the greatest Marathi writers and a pioneer of the Indian novel. His first novel *Madhali Sthiti* was published in 1885. His *Pan Lakṣat Kon Cheṭo* (1893) is considered to be one of the classics of modern Indian literature. He founded as well as edited the journal *Karmaṇūk* which continued till 1916.

d. Kanchanlal Vasudev Mehta (b. 1892). A Gujarati short-story writer. *Govālanī Ane Bījī Vāto* (1935) is the only collection of his stories published after his death. He is the first writer to mould the short-story form in Gujarati with his artistic story 'Govālanī'.

d. Kandukūri Vīrēsalingam Pantulu (b. 1848). The great Telugu writer and social reformer who left his mark on all aspects of Telugu literature and society.

d. Kolāchalam Srinivāsa Rāo (b. 1854). A Telugu dramatist, the first to write historical play in Telugu; hailed as 'the father of historical plays'—'Cāritraka Nāṭaka Pitāmaha'. Also wrote 'The Dramatic History of the World' in English.

d. Ligorio da Costs (b. 1821). One of the earliest of the 'Mando' composers in Konkani.

d. Muhammad Buta Gujarati (b. 1836). A major Punjabi poet. His work consists of *kissas* on popular love-legends of Punjab (like Mirza Sahiba, Sassi Punnu, Sohni Mahival) as well as didactic religious poetry.

d. Rev. N.V. Tilak (b. 1861). A noted Marathi poet. He embraced Christianity in 1895. Among his important works are *Tilakāncī Kavītā* Part 1 and 2; *Abhaṅgāñjali*, devotional poems related to Christianity composed in traditional abhanga metre; and *Khriṣṭāyan*, life of Jesus Christ narrated in epic form. He wrote only the first 11 *adhyāyas* (chapters) but it was completed by his wife Laksmibai Tilak, after his death.

d. Ram Ganesh Gadkari alias Govindagraj, alias Balakram (b. 1885). A noted Marathi playwright, poet and humourist.

d. Ramendrasundar Trivedi (b. 1864). A science teacher by profession, and one of the best known Bengali essayists on science and philosophy. His writings are remarkable for deep and varied scholarship, and for compact and adequate expression. His works include: *Carithā* (1913), *Śabdakathā* (1917), *Jijñāsā* (1904).

d. Sibnath Shastri (b. 1847). Well-known Bramho leader and a Bengali writer. His works represent a vivid picture of the social and domestic life of the late nineteenth century Bengal. His works include the novel *Meja Bau* (1879), *Yugāntar* (1895), his autobiography *Ātmacarit* (1918), and his masterpiece, *Rāmtanu Lāhiri O Tatkālīn Baṅga Samāj* (1964), a social history of nineteenth century Bengal.

*Āndhra Praśasti*. Telugu. Poetry. By Visvanatha Satyanarayana. Compilation of various poems on the history of Andhras, inspiring the people to relive to the spirit of their history. The work is dedicated to Mallampalli Somasēkhara Sharma, the doyen of the Andhra Historians.



*Cintāviṣṭayāya Sītā*. Malayalam. Poetry. By Kumaran Asan. The poet describes Sita sitting alone in a garden near Valmiki's hermitage and brooding over her past experiences, especially that of being discarded by Rama. There is an implied assertion of woman's individuality and rights.

*Gopālakṛṣṇa Padyabali*. Oriya. Poetry. By Gopala Krishna Pattanayak (1785–1862). A collection of fine vaishnav lyrics.

*Kṛṣṇavaluḍu* (1919). Telugu. Poetry. By Rami Reddi, Duvvuri. The most prominent poetic work of the Telugu romantic movement, depicting the peasants and rural life. It was followed by *Jaladāngana* (1920), a work celebrating the beauty of rural nature and agricultural season.

*Parmālā Rāso*. Hindi. Poetry. An epic ed. by Syama Sundara Das and published by Kashi Nagari Pracharini Sabha. Its language is a mixture of Brijbhasa, Kannauji and Bundeli.

*Prarōdanam*. Malayalam. Poetry. By Kumaran Asan. An elegy on the death of A.R. Rajaraja Varma, a poet, critic and scholar. It has many similarities with Shelly's *Adonais*, but its philosophical attitude is purely Indian.

*Rāmāyaṇa*. Kashmiri. Poetry. By Nilkanth Sharma Dal (1888–1970) based mainly on the *Rāmacarita-Mānas* of Tulsidas.

*Selayēṭi ganamu*. Telugu. Poetry. By Basavaraju Appa Rao. A noted collection of lyrics from one of the well-known poets.

*Snow Birds*. English. Poetry. By Ananda Acharya. These poems give a fairly good idea of Acharya's poetic range and thematic content.

*Gujarātī Bhāsānūn Br̥had Vyākaraṇ*. Gujarati. Philology. By Kamalasankar Pransankar Trivedi. A Gujarati grammar in 40 chapters mostly on the model of the Sanskrit grammar is of historical importance in Gujarati grammatical writings.

*The Ideal of Human Unity*. English. Essay. By Sri Aurobindo. Compiled from the essays in the *Arya* (a revised version of the compilation was published in 1950) like the *War and Self Determination* (1920), again, comprising a selection of the *Arya* essays, on the themes indicated in the title, these essays written during the First World War examine the various theories and ideas about modern states and empires and advocate a federation of autonomous countries.

*Mahārāṣṭra Sārasvat*. Marathi. History. By V.L. Bhawe, 2nd ed. The first edition, an essay of 98 pages in the history of medieval Marathi literature did not consider the prose literature at all. The second edition, a more comprehensive work running into 576 pages on the history of Marathi literature from its early phase upto Moropant (i.e. from 900 A.D. to 1800 A.D.).

*Mahārāṣṭriya Vāṇmayasūcī*, prepared by 'Mahārāṣṭriya Jñānakośamaṇḍal'. An index of Marathi books, periodicals, articles and poems subjectwise (1810–1916). A very important work.

*Naṣṭamṛtisāmṛājya*. Marathi. History. By M.V. Lele. History of the Vijayanagar Empire, based on Seawell's *Forgotten Empire*. The work is an outcome of the revivalistic tendencies involving the foundation of a Hindu culture-oriented empire.

*Saundraya Āṇi Lalit Kalā*. Marathi. Aesthetics. By V.G. Apte. The book is divided into two parts: the first part deals with characteristics of beauty, views of Indian and Western scholars regarding aesthetics and the second with sculpture, architecture, music and Western painting.

*Śabda Kathā*. Bengali. Linguistics. By Ramendrasunder Trivedi. A lucid exposition of various linguistic problems, free from the contemporary bias for Sanskritism.

*Sudarśan Gadyāvalī*. Gujarati. Essay. By Manilal Nabhubhai Dvivedi. A noted collection of essays published in *Sudarsan* and *Priyamvadā* on various themes like religion, family, state, literature, art.

*Ālor Phulki*. Bengali. Story. By Abanindranath Thakur. Published in the journal *Bhāratī*. As a book only in 1947. One of the most remarkable works of Abanindranath. Most of the characters in the narrative are birds. The language is highly poetic.

*Dvitiya Pakṣa*. Bengali. Short-stories. By Naresh Chandra Sengupta. The stories dealing with the family relationships in middle-class Bengali family.

*Gauṣa-i-ā fiat*. Urdu. Novel. (Quiet Corner) by Premchand. A well-known novel on which was based his later work *Premāśram* (1922) in Hindi. This is an important novel of Premchand that problematized the relation between the landlord and the peasants; often described as 'agrarian epic'.

*Mahākāl Jāsus* (1919). Nepali. Novel. By Pratiman Lama of Lurseong. A Nepali detective novel, the first of its kind in Nepali.

*Mātrumandiramū*. Telugu. Novel in two parts by Venkata Pārvatīsvara Kavalu. A social novel focussing on the question of the entry of the Harijans to the temples, and problems of prostitution and alcoholism; advocated the reforms, before Gandhiji started his movement.

*Rājaratnamū*. Telugu. Novel. By Chilakamarti Lakshminarasimham. The story of an innocent girl, her father-in-law trying to get her husband remarried for the sake of money and attempting to give her poison but finally himself falling a prey to his ill-designs.

*Sevā Sadan* (The House of Charities). Hindi. Novel. By Premchand. Hindi version of his Urdu novel *Bazar-e-Husn* (1917-18). A poignant story of suffering of a woman who is forced to be a prostitute. It deals with the human as well as the social problems of prostitution.



(Staged) *Ekac Pyālā*. Marathi. Play. By Ram Ganesh Gadkari, published after his death (1917). Songs in this play were composed by V.S. Gurjar.

*Lava Kuśa*. Assamese. Play. By Balaram Pathak. Based on a theme from the Ramayana.

*Rajalalcumi Allatu Vitivum Matiyum*. Tamil. Play. By V.V. Devanatha Ayyankar. One of the early plays on the injustice done of the widows.

*Sādhani*. Assamese. Play. By Padmanath Gohain Barua. Sandhani was the wife of Chutiya King Nitipal who was defeated by Ahom King Pratap Singha in 1619. The queen refused to accept the hand of the Ahom general Kanche of Barpatra Gohain and committed suicide. The drama gives a hint about the downfall of Chutia kingdom of Assam.

*Sannyāsācā Sansār*. Marathi. Play. By B.V. alias Mama Varerkar. Based on the theme 'if Vivekananda were Shankaracharya'. The playwright insisted upon realistic costumes in the performance.

*Āṅgla Kavītāsāra*, tr. by H. Narayana Rao. Kannada. Poetry from English, mainly from Keats, Shelley, Longfellow and Emerson. Historical importance of this collection lies in the authors concern to introduce Western Romantic poetry to Kannada readers.

*Birāj Babu*, tr. by Chandra Shekhar Pathak. Hindi. Novel. Sarat Chandra Chattopadhyay's *Birāj Bou* (Bengali).

*Kṛṣṇakānte Maranapatram*, tr. T.C. Kalyani Amma. Malayalam. Novel. Bankim Chandra's novel *Kṛṣṇakānter Uil* (Bengali).

*Pañkatilak*, adapt. by Charnchandra Bandyopadhyay. Bengali. Novel. *The Scarlet Letter* by Nathaniel Hawthorne (English).

*Sriravintiranaṭ Tākūr Elutiya Cirukatattokutī Mutal Pākam*, tr. by Bharati. Srinivasachariyar and Va. Ve. Cu. Aiyar. First volume of short stories of Rabindranath Tagore (Bengali and English). Srinivasachariyar has translated some of the short stories of Tagore directly from Bengali with the help of his friend Suresh Chandra Chakraborti and published them in two volumes under the title of *Tāliyā* and *Putaiyal Panam* (Hidden Treasure). Bharati has also translated eight short stories published in *Modern Review* in English. *Kāpulivālā* (*Kābuliwālā*) was translated by Va. Vē. Cu. Aiyar from English to Tamil and he was responsible for bringing all these stories of Tagore into a book-form.

*Celanā*. An Assamese magazine. Ed. by Ambikagiri Roy Chaudhury. Many well known Assamese writers were regular contributors to this magazine. Roy himself wrote many articles on nationalism which were published later in a book-form.

*Harijan Bandu*. A Gujarati weekly. Ed. by Mahatma Gandhi. A magazine devoted to the upliftment of the socially downtrodden people and castes.

*Karmavir*. A prominent Hindi weekly. Ed. by Makhan Lal Chaturvedi from Jabalpur. Madhav Rana Sapre and Chedi Lal Thakur were the co-editors. From 1925 it was published from Khandava. Its editorials were highly critical of the policies of the Government.

*Diário De Noite* (The Evening News)—Portuguese—Daily Eveninger of small format—Edited by Luis de Menezes Braganza, began publication from 1 December 1919 from Panjim; was avidly read, informing its readers about events in the rest of India and on cultural issues of the day.

*Navjivan*. A Gujarati monthly. Ed. by Mahatma Gandhi. A magazine of political and social upliftment and awareness of India.

*Prabuddha Karnāṭaka*. A Kannada quarterly. Ed. by A.R. Krishna Shastry from Bangalore. It brought many young writers into lime-light.

*Sahakāra*. An Oriya monthly from Cuttack. Established and edited by Lakshminarayan Sahu. In 1930 Balakrishna Kar took over as editor and the magazine continued its publication upto 1952. After a long gap it was revived by Bichitrananda Kar for a short time.

*Samāja*. An Oriya daily. First editor: Pandit Gopabandhu Das, later edited by Pandit Nilakantha Das, Pandit Godavarish Misra, Pandit Lingaraj Misra, Acharya Harihar Das. The foremost and the largest circulated daily in Orissa. Presently ed. by Radhakantha Rath.

*Satyāgraha*. A Hindi journal. Ed. by Mahatma Gandhi. Although it was not a literary magazine it made an impact on the literary community.

*Svadēś*. A Nationalist Hindi weekly from Gorakhpur. Ed. by Dasharath Prasad Dvivedi.

*Vijayi Marāṭhā*. A Marathi weekly. Ed. by Shripatrao Shinde. It worked for the spread of education amongst non-Brahmins, removal of untouchability and confronted with the reforms-opposing groups led by Tilak.

*Young India*. An English weekly. An organ of the Home Rule Movement formerly edited by Indualal Yagnik; it comes under Gandhiji's editorship in October 1919 and ran till 1930 when it was suppressed during the Civil Disobedience Movement conducted that year. An organ historically inseparable from the early phase on India's freedom struggle, it moulded the minds of many and had a tremendous impact on the Indian intelligentsia.

## 1920

*Khilafat Movement*. A mass movement of Muslims organized by Muhammad Ali, Shaukat Ali and Abul Kalam Azad against the role of Britain in the dismemberment of the Turkish empire which offended the Muslim sensibility profoundly. It made a strong impact on Urdu writings. Muhammad Ali Jauhar (1878–1931)



and Maulana Zafar Ali Khan (1873–1956) are two major writers to respond to this movement.

*The All India Trade Union Congress* founded in Bombay presided over by Lala Lajpat Rai.

Formation of the *Akali Party* in Punjab, primary aim of which was socio-religious reforms among the Sikh community. Gradually the party assumed political character and participated in the freedom struggle of India.

*Justice Party* (Est. 1916) comes into power in Madras province (December 17). The event influenced both Tamil and Telugu literatures and anti-Brahmanical or anti-aryan trends started gaining momentum. It was spearheaded by Tripuranēni Rāmaswāmi Chaudary in Telugu.

Est. *Brāhmaṇetar Saṅgha*, a political party of the non-Brahmins in Maharashtra. Shahu Chatrapati took lead in its formation.

Est. *Akhila Bhāratiya Vidvat Pariṣad* at Ayodhya for the promotion of Sanskrit. It published a weekly periodical in Sanskrit: *Samskṛta Sāketa*.

Est. *Akhil Bharatīya Bahiṣkṛt Pariṣad* (All India Out-caste Conference) at Nagpur. Presided by Shahu Chatrapati (Maharaja of Kolhapur). The Parishad recognised Dr Ambedkar as the leader of the oppressed class. A programme of *Sahabhojan* (collective lunch of untouchables and high caste people) at the instance of Shahu Chatrapati.

*Gujarat Vidyapith* was founded by Mahatma Gandhi at Ahmedabad with a view to imparting a new education according to the need of the nation. Among the young men attracted to this place who turned out to be fine writers were Umasankar Joshi, Sundaram, Kaka Saheb Kalelkar, Snehrasmi, Nagindas Parekh, and Ramanarayana Patham.

Kumaran Asan is honoured by the British authorities. The poet accepts the royal gift presented by The Prince of Wales, whereas Vallathol Narayana Menon rejects a similar offer because of his opposition to the continuance of the British rule. Kumaran Asan being a member of the unprivileged section of society did not associate himself with the nationalist movement. His struggle was against the upper classes of the society.

b. Anandakkuttan, V.A. Malayalam poet and author of humorous essays and farces. Among his poetical works are *Ārādhana* (1945), *Dipāvali* (1951).

b. Annabhau Sathe (d. 1969). A noted Marathi novelist and short-story writer, considered to be one of the major writers of Dalit literature. His stories are expressions of anger against social injustice and economic inequalities. Author of *Fakirā* (1959), a tale of an untouchable youngman turned into a dacoit to feed his fellow beings starving in a famine.

b. Balachandra Rajan. A critic, poet and novelist in English. Some of his early

poems are included in the Indian issue of the *American Poetry* (January 1959). Author of the novel, *The Dark Dancer* (1959).

b. Balantrapu Rajani Kanta Rao reputed Telugu lyricist and scholar of devotional literature; reputed as a 'modern vāggēyakāra'. His *Śatapatra Sundarī* (1953), is a volume of *gēyās* of traditional musical composition.

b. Bansi Lal Gupta (d. 1973). A Dogri scholar, has written on Dogri language and published *Dogri Lok Kathan*, a collection of Dogri folk tales.

b. Bernardino Evaristo Mendes alias B.E. Mendes—A noted Konkani poet known for his philosophical and theosophical writings. His works include *Goenchem Git* (1962), *Konkani Sāhitik Nibondh* (1985).

b. Bholanath Jha. A Maithili linguist, author of *Maithilī bhāṣā* (1970), a detailed study of the development of the Maithili language.

b. Birendra Chattopadhyay (d. 1985). Bengali poet with faith in Marxist ideology. His language is direct and robust; images sharp and vivid; his poetry propagandist and eloquent. His works include: *Grahacyuta* (1942), *Rānur Janya* (1952), *Ulukhāḡḡār Kabitā* (1955). He wrote almost exclusively in little magazines.

b. Brajabihari Bahidar. A noted Oriya dramatist, essayist and novelist.

b. Chandrasekharan Nair Vaikkam. A Malayalam playwright, critic and novelist. A writer closely associated with leftist movement. Many of his plays have been produced on the professional stage. Realistic plays which deal with contemporary social problems.

b. Chandulal Jaisinghani. A Sindhi fiction writer dealing with the problems of law. *Bagū Barrister* (1956) is one of his popular novels.

b. Chaturanam Mishra. A Maithili novelist; author of *Kalā* (1948) and *Vikās*.

b. Daniel, K.M. A Malayalam literary critic. Author of a number of scholarly critical writings.

b. Gouri Kumar Brahma. A critic on the medieval literature in Oriya, follower of the Sastraic prescription of Sanskrit poetics. His works include *Oḍiā Sāhityara Prakṛti* and *Bhanja-Bhūmikā*.

b. Harbhajan Singh. A major Punjabi poet and critic. He belongs to a contemporary poetic tradition in Punjabi known as *Sahajvādī* poetic tradition. *Adh Raini, Na Dhupe Na Chāven, Main Jo Beet Jaya* and *Matha Deeve Vala* are his significant poetic collections.

b. Jayant Pathak. A Gujarati poet and critic. *Marmar*, (1954), the first collection of his poems, was followed by seven other volumes. His poems are a happy synthesis between tradition and modernity.

b. K.B. Nikumb. A noted Marathi poet. He came under the influence of



Kusumagraj (and his 'Sthandil' Cult) for some time. Otherwise his poetry is fanciful and delicate. Author of *Ujjvalā* (1949).

b. Kaifi Azmi. One of the major poets of the Urdu progressive movement; inclined to Marxist ideas, asserted the idea of humanism and peace; interested in the language of the people and metrical experiments.

b. Manmohan Misra. One of the Marxist leaders in Orissa, poet and essayist. His works include *Ei Deśara Māṭire Koṭi Koṭi Kaṇṭhe*, *Janatāra Jayagāna* and *Avāj*.

b. Nabin Kumar Sahu (d. 1985). An Oriya historian and essayist. His works include *Oḍisāre Boudhadharma*, *Oḍiā Jātira Itihāsa* etc.

b. Narasaraju, D.V. A famous Telugu playwright. His playlet *Wāpas* (1949) performed repeatedly in Andhra. He adopted P.G. Wodehouse's *The Play is Nothing* as *Nāṭakam* (1952). His other important works include *Antarvāṇi* (1948), *Ātmahatyā* (1951), *I Illu ammadununu* (1955) etc.

b. Narayan Atmaram Desai (Sudanchandra; Desai Guruji). A Konkani journalist, ed. *Soviet Land News* in Konkani. His main contribution to Konkani is a work on *Lenin* (1974). The rest of his work has been in Marathi.

b. Natvarlal Kuberdas Pandya, (*pseud.* *Usanas*). A Gujarati poet and critic. *Prasūn* (1955), the first collection of his poems, contains poems written in the traditional line. *Nepathye* (1956) is a collection of longer poems based on the mythological characters with fresh interpretation.

b. Nelluru Keshava Swami (d. 1984). An important short-story writer in Telugu depicting the life, tradition and heritage of Hyderabad state. *Pasiḍi bomma* and *Cārminār* are his two anthologies of short stories.

b. Nilamani Routray. An Oriya politician and journalist, known for his autobiography, *Smṛti O Anubhūti*.

b. Okiyuma Gwaynn, born of a Japanese father and Tibetan mother in Hong Kong, he came to Darjeeling in 1946 and settled there. Although his first book of poems *Little Life* was in English, he began to write in Nepali and gave a new direction to Nepali poetry.

b. Piniseti Sriramamurti (d. 1969). A famous playwright in Telugu. Among his popular plays are: *Kulam lēnipilla*, *Pallepaḍucu* (1952), *Annācellelu*. An established dialogue-writer in Telugu films.

b. Radhanath Rath, An Oriya essayist; also famous for his travelogues. His works include *Pragati* (1953), essays on sociology, and *Bilāta Diary* (1951), *Bilātarāji Katha* (1953).

b. Raghavan Pillai, K. Dr. (d. 1985). A Malayalam critic and scholar. Served as Director of Oriental Research in University of Kerala. Wrote a number of essays in literary criticism which were collected in later years.

b. Ram Lal Papiha. Dogri poet. Author of four books including *Kalayuga Di Maya*.

b. Rentala Gopalakrishna. A popular Telugu poet and playwright. His *Śikṣā* (1950) is a noted play; among his poetical works—*Sanḡharṣaṇa* (1950) is highly acclaimed by the critics.

b. Santokh Singh Dheer. A major Punjabi poet and fiction writer belongs to Amrita-Mohan Singh tradition of Punjabi which is mainly romantic and progressive in outlook. His short stories and novels are also considered to be important works. *Patt Jhare Purane* and *Birhare* are his best acclaimed poetic collections and *Saver Hon Tak* and *Sanjhi Kaudh* are his best known collections of short stories.

b. Santosh Kumar Ghosh (d. 1985). A Bengali novelist and short-story writer. His main concern was the depiction of the decadence of the urban middle-class in the post-partition era. His works include: *Kinu-Goālār-Gali* (1950), *Jal Dāo* (1967), *Śeṣ Namaskār* (1971).

b. Satyanarayanashastri, Madhunapantula. A noted Telugu poet. His *Āndhra Purāṇamu* (1954), an epic in classical style, is acknowledged as one of the modern *pañcakāvyas*. For some critics, it is next to Visvanatha's *Rāmāyaṇa Kalpavṛkṣam*. His *Āndhra Racayitalu* (1950), biographical sketches of a few reputed poets of the first half of his century, is a significant work in the study of modern literary history.

b. Surendra Mohanty (d. 1990). One of the pioneers of modern Oriya short-story and also a powerful novelist. Also a critic and author of a history of Oriya literature written in a masterly prose. Among his collection of short stories are *Kṛṣṇacudā* (1951) and *Ruṭi O Candra* (1952). Among his novels are *Andha Diganta*, *Niḷa Śaila* and *Niḷādri Vijaya*.

b. Suri, Maddipatla. A Telugu novelist, noted for his translations from Bengali. Translated extensively the works of Bibhuti Bhushan Banerji, Tarasankar Banerji, Sailajananda Mukherji, Niharanjan Gupta and others.

b. Tulasībahadur 'Apatan' Chetri. A noted Nepali poet and playwright. Among his works are *Samkalpa* (Resolve, 1954) and *Karna-Kunti* (1988) both poems; *Kamal* (1953), *Jamānā Badliyo* (The Time Has Changed, 1955)—both plays. Influenced by Gandhi, Tagore, Sarat Chandra, Bankim Chandra, and Jibanananda Das. He translated Tagore and Jibanananda. One of the founding fathers of the *Aptan Sāhitya Parisad*, the first ever literary organisation in Sikkim, established in 1947.

b. Varrier, P.A. (d. 1987). Malayalam playwright, critic and translator. Author of a number of realistic plays which deal with social problems.

d. Bal Gangadhar Tilak (b. 1856). The great political leader who was also a powerful writer, editor and thinker. His writings made profound impact on Marathi literature in particular and Indian political thought in general.

d. Chandradhar Sharma Guleri (b. 1993). Famous Hindi story-writer, essayist and scholar. His fame rests on merely three stories—*Usne Kahā Thā* (1915),



*Buddhū Kā Kāntā* and *Sukhamay Jivan*—regarded as milestone in the history of Hindi short-story.

d. Devendranath Sen (b. 1855). A Bengali poet. His main themes are women and child. His works include: *Golāp Guccha* (1911), *Śīśu Maṅgal* (1911), *Apūrba Naibedyā* (1911).

d. Divakarla Tirupti Shāstri (b. 1872). One of the famous poets duo known as Triupati Venkata Kavulu, among the Telugu speaking community.

d. Eknath Pandurang Rendalkar (b. 1887). Noted Marathi poet. Worked in the editorial boards of *Manorañjan* (Bombay, 1912) and *Karamaṇūk* (Pune, 1915). His collection of poems was published in 1924; he translated from Sanskrit, English, Bengali and Gujarati poetry.

d. Jamuneshwar Khataniyar (b. 1899). An Assamese poetess of repute. *Arun* (1919) is her first collection of poems.

d. Kashinath Raghunath Mitra (b., 1871). The editor of monthly *Manorañjan*, the most popular Marathi magazine (founded in January 1895). He is mainly known as a competent translator of Bengali works into Marathi.

d. Krishnaji Kashinath Phadke (b. ? ). The Editor of *Hindu Punch* and *Vidūṣak* in Marathi. He is the pioneer of political satire and cartoons in Marathi.

d. Mian Hidayatulla (b. ? ). A Punjabi poet. His work is available in traditional medieval genres like *Bara Maha* and *Siharfi*.

d. Mirza Aziz Beg (b. 1865). A distinguished Urdu critic. Author of *Rūh-i-Kalām-Ghālib*, a critical study of the poetry of Ghalib.

d. Nagesh Vishvanath Pai (b. 1860) is known for his *Stray Sketches in Chakmakpore* in which the fictitious city of Chakmakpore is the setting for the humorous sketches of Indian life and manners. He is less successful with his poem *The Angel of Misfortune* (1904) which is placed in the times of King Vikramaditya.

d. Rasabiharilal Das (b. ? ). One of the earliest fiction writers in modern Maithili. His *Sumati* (1918) shows the victory of the wisdom over the evil. An activist of the Maithili Conference he was a firm believer in its ten-point programme for social reform.

d. Shivaram Eknath Bharde, pen name: Bhāradwāj (b. 1862). Noted Marathi essayist and editor. Editor of weeklies *Mutsaddī* and *Sundarśan*. Wrote on social and literary topics.

d. Vishvanatha Dev Varma (b. 1850). The author of the epic *Rukmini pariṇayam*, in Sanskrit.

d. Vitthal Bhagwani Lembhe (b. 1850). A Marathi poet of the old tradition. He composed *Vilāpikā* old traditional metres on the model of 'elegy' on after Vishnushastri Chiplunkar, his many friends and wife.

*Caṇḍi Caryā*. Maithili. Poetry. By Surendra Jha 'Suman'. Adaptation of 'Durgāsaptasatī' in verse.

*Jilikani*. Assamese. Poetry. By Ananda Chandra Agarwala (1874–1940). The poet was inspired by ancient Assamese ballads. Though small in number, his poems have an important place in modern Assamese poetry.

*Lakṣmī Devī*. Punjabi. Poetry. By Lala Kirpa Sagar. A long narrative poem written in epic form, modelled on Walter Scott's *The lady of the Lake*. It depicts Maharaja Ranjit Singh's battles with the hill chieftain Jaimal Singh.

*Maheś Vāṇī Saṅghra*. Maithili. Devotional songs addressed to Lord Siva. By Chanda Jha.

*Mākoddī tella doratanamu*. Telugu. Song. By Garimella Satyanārāyana. The famous song, which was sung by one and all as the marching song of freedom fight. 'We don't want this rule of the whites' is the meaning of the Pallavi. Highly militant the lyric was banned for a while by the Government, and the poet was arrested.

*Naibēdyā*. Nepali. Poetry. By Dharanīdhar Sharmā Koirālā (1893–1980). These poems are didactic in tone but popular in Darjeeling.

*Pathik*. Hindi. Poetry. A *khanda kavya* by Pt. Ram Naresh Tripathi. Deeply influenced by Gandhian thought, it became extremely popular; it ran into more than 30 editions. Patriotism, love of nature of the country are the salient features of the poem.

*Tāmbē Yañcī Kavita*. Marathi. Poetry. By Bhaskar Ramchandra Tambe. Ed. by V.G. Māyadev. Tambe's poems are expression of a deep faith and intense happiness. He introduced *Nātyagīt*, a new form of lyrics, with slender plots. His children-poems included in the volume are remarkable for their simplicity.

*Venakumāri*. Telugu. Poetry. By Duvvuri Rāmi Reddi. A collection of pastoral poems depicting the struggle of peasants.

*Dvīpāntarer Kathā*. Bengali. Autobiography. By the famous revolutionary Barindranath Ghose. It is a delightful narrative marked by gentle humour and deep humanism.

*Ānanda Rām Baruā*. Assamese. Biography. By Surya Kumar Bhuyan (1894–1964). The life-sketch of one of the most brilliant scholars, and a civil administrator of Assam.

*Dādābhāi Navarojī Yānce Caritra*. Marathi. Biography. By N.S. Phadke. A well narrated biography based on Dadabhai's speeches and articles, as well as English writings about him. The author had also interviewed Dadabhai's intimate relatives. With this work a new trend began in Marathi biography.

*Jyotirindranāther Jiban Smṛti*. Bengali. Biography. By Basanta Kumar Chattopadhyay.



The life of Jyotirindranath Tagore, one of the elder brothers of Rabindranath, a gifted dramatist and composer and a translator from Sanskrit and French into Bengali.

*Mahātma Gāndhi Jīvitamu.* Telugu. Biography. By Sivakamēswara Rāo, Kōpalle. The biography of Mahatma Gandhi.

*Mātava Kōvinta Rānate.* Tamil. Biography. By T. Celvakkēcavarāya Mutaliyār. A work on the life of M.G. Rānade based on a Marathi work titled *Āmacya Āyyasatil Kāhī Āthavanī* by his wife.

*Rabīndra Nāth Ṭhākur.* Assamese. Biography. By Surya Kumar Bhuyan (1894–1964). One of the earliest biographies of Tagore in an Indian language.

*Vivekananda Carit.* Bengali. Biography. By Satyendranath Majumdar. A passionate projection of the life of a great monk.

*Bhārata-Vīra-Ratnamālā.* Sanskrit. Essay. By Shripada Shastri Hasurkar, published from Pune. Essays are on Shivaji, Prithviraj and similar other heroes.

*Keśavasutāñci Kavita.* Marathi. Criticism. By Vaijanath Kashinath Rajwade. A long critical article published in monthly *Manoranjan* July, September, October, November. First thematic classification and detailed analysis of Keshavsut's poems.

*Pāścātya Śikṣā.* Sanskrit. Education. By Shalagrama Shastri. A treatise on Western education.

*The Renaissance in India.* English. Prose. Essays. By Sir Aurobindo. Comprising the essays in the *Arya* on cultural, social and political themes, it analyses the nature of the nineteenth century Indian Renaissance.

*Sāhityikā.* Bengali. Criticism. By Nalinikanta Gupta. The author discusses Bengali literature in relation to contemporary European literature. A companion volume to *Rūp-O-Ras* (1928), *Ādhunikī* (1932).

*Utkala Itihāsa.* Oriya. A History of Orissa. By Pandit Krupasindu Misra.

*Ahōbalīyam.* Telugu. Novelette. By Veluri Sivarama Shastri. One of the best works on national movement, it is a story of an educated youth dedicated to the rural upliftment.

*Bāmuner Meye.* Bengali. Novel. By Sarat Chandra Chattopadhyay. A powerful narrative of Sarat Chandra exposing the cruel and inhuman aspects of the Hindu caste system.

*Cantirikaiyin Katai.* Tamil. Novel. By Ci. Cuppiramaniya Pārati (Bharati). First serialised in the journal *Swadesamitran* (1920). In this incomplete novel—only nine chapters are available. Bhārati introduces real people as characters (such as Veeresalingam Pantulukaru, the social reformer of Andhra Pradesh and G. Subramania Ayyar, the editor of *Swadesamitran*).

*Doctor*. Marathi. Novel. By Nathmadhav. An educated woman accepts an uneducated man as her husband and successfully fulfils her wedded life with a typically 'Ārya-pativratā' zeal. Contemporary readers appreciated and applauded the theme.

*Ganapati*. Telugu. Novel. By Chilakamarti Lakshminarasimham. Hailed as the first humorous novel in Telugu. Strongly influenced by *Don Quixote*, it is a satire against Brahmins. Ganapati, the hero of the novel, is a brilliant caricature of Brahminical manners.

*Gṛhadāha*. Bengali. Novel. By Sarat Chandra Chattopadhyay. It portrays the character of a woman who is attracted to two men at the same time. One of the most popular as well as most well-constructed narratives of Sarat Chandra, that problematizes a woman's love and attraction for two men at the same time, and the moral issues arising out of the situation.

*Kalavu Sanna Kategalu*. Kannada. Short-story. By Masti Venkatesa Iyengar. The first collection of modern short stories in Kannada. Very balanced depiction of day to day life of newly educated class with a touch of humour.

*Mā*. Bengali. Novel. By Anurupa Devi. It depicts the life-long suffering of an innocent woman deserted by her husband and his family. A sentimental story conventionally told, but made great impact on the contemporary readers.

*Maynā*. Assamese. Short-story. By Sarat Chandra Goswami (1887–1944). The characters are from both rural areas and from lower middle-class of urban centres. Some characters of British officers also find place in these short stories.

*Nalini*. Marathi. Novel. By Vaman Malhar Joshi. The female protagonists Nalini and Kamala could not become as popular as Uttarā and Raginī of his earlier novel *Raginī* (1915). The characterization of frivolous Kamalā, did not appeal to the contemporary readers.

*Śyāmala*. Telugu. Novel. By Venkata Pārvatisvara Kavulu based on Walter Scott's *Quentin Durward* as the writer himself has acknowledged. A popular novel of its times.

*Tankagacha*. Oriya. Novel. By Chintamani Mohanty. A social novel based on greed of a man with allegorical implications.

*Bilva Maṅgal*. Hindi. Play. By Agha 'Hashr' Kashmiri. In Parsi Theatre style; on the transformation of the benighted youth Bilva Mangal into the blind poet Surdas.

*Cintāmani*. Telugu. Play. By Kakaruri Narayana Rao. It is directed against the *Devadasi* system. Though written in a classical style it is still popular in Andhra.

*Gulāb Jo Gul*. Sindhi. Play. By Khanchand Daryani (1898–1965). Its theme is contemporary social life.



*Kene majā*. Assamese. Play. By Padmadhar Chaliha. The background of this drama is a tea garden of Assam.

*Pratāpa Rudriyamu*. Telugu. Play. By Vedam Venkataraya Shastri. One of the outstanding historical plays in modern Telugu depicting how Yugandhara, the minister of Warangal, who rescues the king Pratāparudra from the hands of Delhi Sultan, posing himself as a mad man.

*Rambhāramaṇa*. Rajasthani. Play. By Matharadas Bhattada. A full length play based on unequal marriages and other social mal-practices. It includes a number of songs, bhajans, sheras and quawalis. The language has the impact of Shekavati and Dhundani dialects.

*Rāmadēsu*. Telugu. Play. By Dharmavaram Gopalacharyulu. Based on the history of Kancherla Gōpanna, who built the temple of Bhadrādrī Sṛī Rama, during Qutabshahi period.

*Rāmarāju*. Telugu. Play. By Kolāchalam Sṛinivāsa Rāo. A historical play on the fall of Vijayanagar Empire due to the treachery of the bastard son of the king.

*Samavati Punarjanma*. Maithili. Play. By Jivan Jha (1848–1912). According to some scholar (Prem Sankar Singh) it was written in 1908. His first play, *Sundar-Samyog* came out in 1904 and it saw four editions by 1968. Although the dramatist belonged to an earlier era his plays had effect only after 1911.

*Amar Līlā*, adapt. by Padmadhar Chaliha (1890). Assamese. Drama. Shakespeare's *Romeo and Juliet* (English). The locale of the action is Rajputana.

*Jivanasmṛtī*, tr. by S.S. Gokhale. Marathi. Autobiography. Rabindranath's *Reminiscences* (from English version of Surendranath Tagore). It is considered to be an ideal autobiography.

*Madhyamvyāyog*, tr. by Kesavlal Dhruv. Gujarati. Play. *Madhyamavyāyoga* by Bhasa (Sanskrit).

*Nārīdharmamālā*, tr. by Yogeshwar Jha. Maithili. Religious text. From a Sanskrit text of the same title by Baldev Mishra (1830–1920). A text outlining social and religious codes for women in the traditional Maithil Hindu society.

*Robāiyāt-i-Omar Khaiyām*, tr. by Kanti Chandra Ghosh. Bengali. Poems translated from E. Fitzgerald's *Rubayits of Omar Khayyam* (English).

*Sarasvati*, adapt. by Panuganti Lakshminarasimha Rao in Telugu. Shakespeare's *The Comedy of Errors* (English).

*Āj*. An important Hindi daily established by Shiv Prasad Gupta and ed. by Babu Rav Vishnu Paradakar and Sriprakash. Has an unique place in the freedom movement and Hindi journalism.

*Akālī* (Punjabī daily). Ed. by S. Mangal Singh. Patronised by some of the

prominent Punjabi writers like Nanak Singh, Charan Singh Shaheed. This paper played an important role in popularising Punjabi language and literature.

*Balmitra*. A Gujarati monthly. Ed. by Dahyabhai Lakshman Patel. The first major effort to promote children literature in Gujarati.

*Cetan*. A Gujarati monthly. Ed. by Vaidya Vijayrai. Devoted to literary and criticism.

*Kalyān*. A Hindi monthly journal of devout *bhakti* published by the Gita Press, Gorakhpur; remarkable for its low subscription rates (without carrying any advertisements) and very high circulation figures (e.g. 1,75,000 in 1988–89); issues annual numbers on special themes.

*Kirloskar Khabar*. A Marathi monthly. Ed. by S.V. Kirloskar. Founded with a view to expose the activities of the Kirloskar Industrial Colony at Kirloskarwadi to the outside world, gradually developed into an important literary journal. It later dropped the word 'khabar' from the title. It is still being published under the title *Kirloskar*.

*Mūk Nāyak*. A Marathi fortnightly; mouthpiece of the *Dalits*. Founder B.R. Ambedkar.

*Prabhā*. A popular Hindi literary monthly from Kanpur started by Ganesh Shankar Vidyarthi. Later on it was edited by Srikrishna Datta Paliwal, Bala Krishna Sharma Navin and Makhanlal Chaturvedi.

*Samskr̥ta Sāketa*. A weekly magazine from Ayodhya in Sanskrit. Later it became a platform of the non-violent movement of Mahatma Gandhi.

*Śri Saradā*. A leading political and literary Hindi magazine. Ed. by Narmada Prasad Mishra. Known for its cartoons and poems of national awareness.

*Svatantra*. A Hindi daily from Calcutta. Ed. by Ambika Datta Vajapeyi.

## 1921

Mahatma Gandhi launches Non-Cooperation Movement which received unprecedented popular support. So tremendous was its impact on the Indian people that not a single writer of this period remained unaffected by it. Gandhi emerged as the undisputed leader of the people and soon he became a recurring theme in Indian literature.

The Mopla uprising in Kerala. The entire rural area of Malabar was controlled by the Mopla rebels for a few months and the Government invoked Marshal Law to curb the rebellion. Not so many people were killed in any other movement except the Sepoy rebellion and the Santal revolt.

Protest against the Prince of Wales who arrived in Bombay on 17th December. Thousands of men and women were arrested all over the country.



Hindu-Muslim riot at Malagaon.

The labourers in the tea gardens of Assam resorts to strike.

Untouchables publicly participated in the Ganesh Festival of the high-castes at Dadar (Bombay).

Est. *All India Gorkha League*, one of the earliest political organisations of the Nepali speaking Indian at Dehradun under the Presidentship of Thākur Chandan Sinha. Its organ *Gorkhā Sansār* (1926) and later *Tarun Gorkhā* in (1929) was closed because of the Rānā rulers of Nepal. The League was actively involved with national movement. After a lull during the World War II, it was formed again in Darjeeling (May 15, 1943) under the Presidentship of Danbar Sinha Gurung, a lawyer, from Kalimpong. Its organ *Gorkhā* (1945) contributed significantly to the development of Nepal literary criticism.

Est. *Andhra Jana Samgham* in Telangana where the freedom struggle started under the cover of language movement.

Est. *Kashi Vidyapitha* by noted journalist and patriot Shiva Prasad Gupta under the inspiration of Gandhiji in order to spread Swadesi education as an alternative to English education. Vidyāpitha played important role in the service of Hindi and freedom movement.

Est. *Maharashtriya Grantha Sangrahalaya Sangh* at Pune. Origin of the Library Movement in Maharashtra.

Est. *Tennintiya Caivacittānta Nūrpattippuk Kalakam* in the interest of promoting the publication of works in Tamil and English. It published more than 1800 works and *Centamilc Celvi*, a Tamil monthly, mainly devoted to research articles in Tamil, still functioning.

Beginning of a new practice of 'Kāvya-gāyam' (presenting poetry with melodious recital) before large audience in Maharashtra. Poet 'Yashawant' became popular through this tradition. The tradition played an important role in building and moulding the poetic taste of Marathi readers over a long span of time.

b. Arun Kumar Sarkar (d. 1980). A Bengali poet. Love and nostalgia seem to be his main concern. His works include, *Dūrer Ākāś* (1952), *Jāo Uttarer Hāoā* (1956).

b. Bikram Das. An Oriya novelist and short-story writer. His works include *Manimā Diha*, *Alibhā Itihāsa*.

b. Bimal Kar. An important Bengali novelist and short-story writer. He mainly deals with the problems of the Bengali middle-class after the partition of the country. He writes on a very low key and does not sentimentalize. In the fifties he experimented with the form of the short-story. His works include: *Hrad* (1950), *Jhad O Śisīr* (1952), *Dewāl* (1956).

b. Devarakonda Balagangadhara Tilak (d. 1966). Popularly known as Tilak, a

famous Telugu poet. *Prabhātamū-Sandhya* (1945), his first anthology, reflect his romantic temper which changed after he attended All India Progressive Writers' Conference in Bombay. His poems, compiled under the title *Amrutam Kurisina rātri* (The night when nectar rained) published posthumously is a milestone in modern Telugu. But for him, 'verse libre' or 'prose poetry' could not have gained so much of popularity. Also a good writer of short stories, which reflect his response to Gorky and Tagore.

b. Divya Prabha Bharali. One of the most prominent women poets of Assam. She published most of her poems in the magazine *Banhi*. *Aparnā* (1947) is her first collection of poems.

b. Gobind Malhi. A leading novelist, short-story writer, playwright and essayist in Sindhi. His autobiography *Adab Ain Adib*, in four volumes, reflects the socio-cultural and political milieu of his age.

b. Golok Bihari Dhal (d. 1974). An Oriya linguist, essayist and travelogue writer. His works include *Maniṣara Bhāṣā* and *Dhvani Bijñān*, both are on linguistic problems. He has translated most of the works of Premchand from Hindi. Among his travelogues are *London Cithi* (1953) and *America Anubhuti* (1952).

b. Jagadish Chandra Sathi. A Dogri scholar and essayist.

b. K. Surendran. A reputed Malayalam novelist and critic. His novel *Kattukuraṅgu* (1952) is a fine work. His *Tālam* is also considered as an important novel.

b. Kahan Singh Jamal. A Dogri-Pahadi poet.

b. Khizar Maghribi. A prolific writer of parodies and other types of fun-making verse in Kashmiri.

b. Lilaram Ruchandani. A writer, critic and journalist in Sindhi.

b. Mangalacharan Chattopadhyay. A Bengali poet, committed to Marxism, has written significant poems on political and peasant movements. His works include *Telengānā-O-Anyānya Kabitā* (1948), *Megh Br̥ṣṭi Jar* (1951).

b. Ningombam Ibobi Simha (1984). A noted Manipuri playwright. He has written on music and theatre, though he had no formal education. Author of *Laiteng Saitharol* (1963), a work on music and *Nutga Ansasung Mañca* (1965) on theatre.

b. Parsram Rohra 'Nimano' (d. 1981). A Sindhi poet. He published three collections of poetry *Sitār* (1952), *Sargam* (1956) and *O Nāva Halāiṇa Vārā* (1977).

b. Puroshothaman Pillai, P.G. A Malayalam essayist and biographer.

b. Ramachandra Misra. A noted Oriya dramatist. His works include *Ghara Sansāra* (1950), *Mulīā* (1952), a play on the life of the labourers. His play *Kabisūrya* (1949), on the life of the famous poet Baladeba Ratha, is highly acclaimed.



- b. Ramkrishna Sharma (d. 1986). An eminent Nepali critic and essayist; also wrote poems and a few short stories. His important works include—*Pyāro Sapana Ra Arya Lekhharu* (Sweet Dream and Other Essays, 1960), *Sapta Sārādīya* (Seven Essays published in Sārādā, 1967). Regarded as the father of modern literary criticism in Nepali.
- b. Rasananda Sahu. An Oriya poet and novelist. His works include *Marīchikā* (1948), *Ratri* and *Dīpasikha*—all novels.
- b. Shailendra Mohan Jha (Medhātithi). A Maithili story writer and scholar; author of *Siddhi Narasimhamalla* (1969) and *Maithilī Sāhitya: Pramukh Kavi* (1960s), *Paricay-nicay* (1966).
- b. Shambhoo Nath Bhatt Haleem. A Kashmiri author who writes prose for children and verse for adults.
- b. Shankarrao Kharat. A Marathi short-story writer, novelist, critic, a notable figure of Dalit literature. His novel *Mānūṣakīcī Hāk* is based on Dalit life. Inspired by Dr. Ambedkar's conversion to Buddhism triggering a mass conversion movement in Dalits.
- b. Sarachchandra Muktibodh (d. 1984). A Marathi poet and novelist pioneered the Marxian trend in post-war period. Author of *Navī Malavāt* (1949), *Yātrik* (1957), both collection of poems.
- b. Shiv Kumar. A distinguished Indian-English poet. Author of *Cobwebs in the Sun* (1974). His poems, in the words of a critic, 'reveal a mastery of both the confessional mode and ironic comment'.
- b. Shrikrishna Powale (d. 1974). A Marathi poet belonging to the 'Sthandil' Cult (Revolutionary content) of Kusumagraj and Kant. Collection of poems: *Agni-parāg* (1944), *Jala Māti* (1949).
- b. Shyam Lal Sharma. A Dogri scholar and translator. He co-authored with Smt. Shakti Sharma (b. 1923) the first book of Dogri prose essays *Triveni* (1961). His translations include Kalidasa's *Abhijñāna Sakuntalam* and *Mehadūta* and C. Rajagopalachari's *Mahābhārat*.
- b. Sri Lala Nathmal Joshi. A well-known Rajasthani novelist. His *Ābhai Pataki* (1956), is a highly influential novel, next only to the first Rajasthani novel *Kanaka Sundera* (1903) by Sivachandra Bharatiya. *Sabadaka* (1960), a collection of sketches, is another important work to his credit.
- b. Sujan Ahuja (d. 1966). A poet and short-story writer in Sindhi.
- b. Suren Mohanty. An Oriya dramatist. Wrote a number of radio-plays. His works include *Begam Koṭhi*, *Saptasvarī* and *Anuprāsa*.
- d. Akbar Allahabadi (b. 1846). A famous Urdu poet and noted satirist. His poetry, pungent and satirical, expresses his alarm at the increasing influence of the West in India and calls upon the people to return to religion and morality. His works included *Kulliyāt-i Akbar Allahabadi* in four volumes (1935–49).

d. C. Subrahmanya Bharati (b. 1882). One of the greatest Tamil poets. The first collection of his patriotic songs entitled *Cutēcakīṭaṅkaḷ* was published in 1908. That year he went to Pondicherry where he met Śrī Aurobindo and Va. Ve. Cu. Aiyar. Most of famous works like *Kannan Pāṭṭu*, *Kuyil Pāṭṭu* and *Pāñcālī Capatam* were written during the time of his political exile at Pondicherry (1908–18). He wrote a sizeable number of works in English too. He is one of the pioneers of Tamil short-story, novel and essays and his contributions to the Tamil journalism is extremely valuable.

d. Kerur Vasudevacharya (b. 1866). A major novelist and short story writer in Kannada. Author of the novel *Indire* (1908). Wrote several historical novels.

d. Mahdi Ifadi (b. 1875). An Urdu prose writer, famous for his letters. Some of his works are: *Makātīb-i Mahdī Ifādī* (1982) published by Urdu Academy, Lucknow.

d. T. Selvakkecavaraya Mudaliyar (b. 1864). A fine writer of Tamil prose. Author of *Tamil Viyasa Manjari* (1897), *Tamil Viyāsankaḷ* (1907), *Tiruvalluvar* (1904) and *Kampar* (1909). His biography of *Mādava Gōvinda Rānade* (1920) based on a Marathi work by his wife is still considered to be one of the best biographies in Tamil. His first collection of short stories titled *Apinava Kataikaḷ* (1921) was an early attempt in the field of Tamil short-story.

d. Va. Ba. Patavardhan (b. 1870). A Marathi critic and poet, co-editor of *Sudhākar* of Agarkar.

*Basavarāju Appā Rāo Gītālu*. Telugu. Poetry. By Appa Rao, Basavarāju (1894–1933), a pioneer of lyrical poetry in Telugu. The anthology contains some of the most popular songs, still remembered.

*Love and Death*. English. Poetry. By Sri Aurobindo. Written perhaps during the Baroda period (1893–1906), this long poem through Ruru-Priyuvada legend that is akin to the Greek Orpheus-Eurydice legend and the Indian Savitri-Satyavan myth deals with triumph of love over death.

*Magdalana Mariyam*. Malayalam. Poetry. A *khaṇḍa kavya* by Vallathol on the theme of repentance of Mary and consolation by Christ.

*Mālikā*. Assamese. Poetry. By Dimbeshwar Neog (1899–1966). Love and nature, are the main themes in his poems. Same themes are recurrent in his other collection *Thupitra* (1925), *Indradhaṇu* (1930), *Asama* (1947), etc.

*Minā-yi Sukhan*. Urdu. Poetry. By Amir Minai. A collection of Urdu poems, competent but not very innovative.

*Svarāj Saṅgit*. Assamese. Poetry. By Padmadhar Chaliha (1895–1969). These songs have inspired the Assamese freedom fighters to a great extent.

*Vāgvaijayanti*. Marathi. Poetry. By Govindagraj with an introduction by N.C. Kelkar. Collection of 160 poems. Although Govindagraj calls himself a follower



of Keshavsut, his attitude and expression are different from him. These poems are conspicuous by their ornate diction. The poet is at his best in his love poetry; the collection contains social and mystic poems as well.

*Nirbāsiter Atma Kathā*. Bengali. Autobiography. By Upendranath Bandyopadhyay a revolutionary. A delightful account of the author's stay at the notorious Cellular jail in the Andamans.

*Gandhi and Lenin*. English. Biography. By S.A. Dange. A comparative assessment from the Marxist point of view.

*Kandukūri Viresalinga Caritra*. Telugu. Biography. By Kotikalapūdi Sitamma. The life of the great social reformer and thinker.

*Kapilar*. Tamil. Biography. By Na. Mu. Venkatasvami Nāṭār. Well written book on Kapilar, one of the most prominent *Cankam* poets, who had 235 poems both in *Akam* and *Puram* classification to his credit.

*Khriṣṭāvan*. Marathi. Biography. By Narayan Vaman Tilak. A Marathi narrative in verse; a biography of Christ.

*Mahātmā Gāndhi jīvitamu*. Telugu. Biography. By Jandhyala Venkatasivakavulu. The life of Mahatma Gandhi in verse.

*Manitavāḷkkaiyum Kāntiyatikalum*. Tamil. Biography. By Tiru. Vi. Kalayanasuntara Mutaliyar. A biography of Mahatma Gandhi.

*Tamil Nāvalar Caritai*. Tamil. Biography. By Kanakacuntaram Pillai. Life-sketches of some Tamil poets mostly drawn from their works only.

*Tuḥfat Ul-Nisvān*. Sindhi. Biographical sketches. By Mirza Qalich Beg. Life of eminent Muslim women of India, Arabia and Persia.

*Ādhunik Kavipāñcak*. Marathi. Criticism. By G.T. Madkholkar. Introduction by N.C. Kelkar.

*Gāndhī Āṇi Lenin*. Marathi. Essay. By S.A. Dange. A booklet written by a noted Communist for the propagation of Marxism and Leninism.

*Russiatil Bolshevism*. Marathi. Essay. By L.N. Joshi (La. Na. Josi). A prose work highlighting the merits of Russian revolution.

*Typical Selections From Oriya Literature*, Part I. Oriya. Anthology. Compiled and edited by Bijay Chandra Mazumdar published from the Calcutta University. Second part (1923); and the third part (1925). This monumental work is a compilation of selected portions from the ancient and medieval Oriya literature.

*Apinavak Kataikal*. Tamil. Short-story. By T. Selvakkecavarāya Mutaliyar. It is a collection of six short stories. The story 'Karpalankāram' is more than a

fantasy of high imagination. The author himself says that this story is based on Shakespeare's *Cymbeline*.

*Bhagavānadāsa*. Kannada. Novel. By B.P. Kale. Like his other detective novels, it also stresses the importance of a stable social order.

*Cāṇḍaṇyātīl Gappā* (Moonlight Chatting). Marathi. Short-story. By Mrs. Kashibai Kanitkar. The first Marathi woman short-story writer. These stories were published in *Vividhjnānavistār* in 1898. Simple and straightforward narratives; some of them contain elements of mystery.

*Kōkilāmpāl Kaṭitaṅkal*. Tamil. Novel. By Maraimalai Atikal. Serialised in Maraimalai Atikal's own paper, *Nanacākaram*, the novel is in the form of letters. The heroine Kōkilāmapāl, a brahmin girl, wrote seventeen letters to her lover Teyvanāyakam, a non-brahmin. There is afterward also in this novel. This is in the form of letter written by the hero to the author-narrator.

*Kṛṣṇavēṇi*. Telugu. Novel. By Chilakamarti Lakshminarasimham. Based on the Qutabshahi period (1675 A.D.) with Golconda as the central place.

*Mālapalli* or *Sangaviṇayamu*. Telugu. Novel. By Unnava Lakshminārāyana. The theme is interwoven with Congress movement, freedom movement, the beginnings of communistic thought, and above all the Harijan movement, the conflicts between the suppressed Harijan workers and the dominant feudals. *Mālapalli* means a 'Harijan hamlet'.

*Phūlvatī*. Urdu. Novel. By Muhammad Abdul Aziz Surti. A detective novel in 2 volumes.

*Prthivallabh*. Gujarati. Novel. By Kanaiyalal Muni. A historical novel based on the character of King Munj of Dharanagari, whose portrayal, however, is more imaginary than historical. The love between Munj and Mrinal is well depicted. Powerful characterization, lively dialogues and dramatic depiction are the known qualities of the novel.

*Rajanigandhā*. Bengali. Novel. By Sita Devi. A sentimental story of unfulfilled love of a young woman. Told by a woman writer, it acquires intensity and authenticity.

*Sansār Citra*. Assamese. Novel. By Chintaharan Patgiri. The novel reflects the superstitions and prejudices of village life, while the story revolves around the relationship between women in the family and the tragedy of a daughter-in-law because of the cruelties of her mother-in-law.

*Vikāra-Vināsa*. Kannada. Novel. By Shankara Annaji, Kulakarni. One of the popular works based on some episodes of the Mughal period.

*Ālamgīr*. Bengali. Play. By Kshirod Prasad Vidyabinod. A powerful play with Aurangzeb as its hero became a great stage success. The play is mainly remembered for its fine characterization of the hero.



*Cintāmani*. Telugu. Play. By Kāllakūri Nārāyana Rāo. A popular play in traditional style along with musical and metrical verse; depicts the problem of *nautch*; how a nautch makes the man pauper and how she finally takes to religion.

*Citrāngi*. Telugu. Play. By Chalam (Gudipāti Venkatāchalam). Based on the famous episode of Chitrāngi and Sārangadhara. Chitrāngni who was seen as bride to Sārangadhara, gets married to his father, Raja Rajanarendra, who loves her at the first sight. But her love on Sārangadhara was unchanged. The novel narrates a grim story of acute tension of the woman between her desire and duties. The unchanged love of Chitrangi, with her words representing Chalam's philosophy of natural love, is highlighted.

*Dramatic Divertissements*. English. Plays. By V.V. Srinivasa Aiyangar. A collection of playlets exposing the weaknesses of the sophisticated urban middle-class.

*Ekalavya Gurudakṣiṇā*. Sanskrit. Play. By Durga Prasanna Vidyabhushana. A short play based on an episode from the Mahabharata, published from Calcutta.

*Gāndhi Vijayam*. Telugu. Play. By Pundarikakshudu, Dāmaraju. A political play on Gandhiji; banned by British Government, yet staged repeatedly.

*Mahātmā Isā*. Hindi. Play. By Pandeya Bechan Sharma 'Ugra'. Isa (Jesus) is shown as a disciple of Swami Vivekacharya of Kashi; he is crucified to great acclaim, with Shanti, an arch-disciple, committing *sati*.

*Nūrajāhān*. Malayalam. Play. By K.M. Panikkar (1894–1963). A historical play on the life of Nurjahan, the Mughal empress.

*Pāñcāla Pārābhavam*. Telugu. Play. By Pundarikakshudu Damaraju. On the massacre of Punjab in 1919; a play banned by the British; but staged several times before and after the publication.

*Rōshanāra*. Telugu. Play. By Kopparapu Subba Rao. A historical play based on the famous story of Shivaji and Roshanara.

*Satī Pingalā*. Marathi. Play. By Hari Narayan Apte. Based on the life of a saint. Considered to be a notable literary creation.

*Amma*, tr. by Lingarāju, Krovvidi. Telugu. Novel. Maxim Gorky's *Mother* (English).

*English Gītagalu* by B.M. Shreekantayya (B.M. Shree). Kannada poetry. Translations and adaptations of 12 English lyrics. 12 poems more were added in the second edition (1924) and 60 more in the third edition (1926). Attracted lot of critical attention for its profound influence on the 'Navodaya' poetry.

*Fastu*, 2 parts, tr. by Vedurumūdi Sēshibagiri Rāo. Telugu. Dramatic poem. Goethe's *Faust* from English.

*Karuna*, tr. by Ramachandra Shukla. Hindi. Novel. Rakhalidas Bandyopadhyay, *Karunā* (Bengali). Several other novels of Rakhalidas were translated into Hindi, e.g. *Mayūkh* (1935), *Sasānka* (1922).

*Phaedrus*, tr. by Manishankar Bhati. Gujarati. Prose treatise. Plato's *Phaedrus* (Greek). Free rendering.

*Hindī Nava Jivana*. Hindi newspaper published by Navajivana Trust, Ahmedabad. Ed. by Gandhiji.

*Maucāḥ*. A Bengali monthly for children. Ed. by Sudhirschandra Sirkar. By publishing adventure stories and scientific fantasies it started a new trend in Bengali juvenile literature.

*Sarasvatī*. A Kannada monthly for children. Ed. by R. Kalyanamma. Bangalore.

*Saurāṣṭra*. A Gujarati weekly. Ed. by Amritlal Sheth. Mainly political in its aim, influenced the common reader in creating a political opinion.

*Telugu Dēśa Vāṅgmaya Patrikā*. A Telugu monthly journal, Ed. and published by Akkiraju Umakanta Vidyasekhara.

## 1922

*Chauri Chaura*. On 5th February an infuriated mob attacked the police station of Chauri Chaura at Gorakhpur killing 22 policemen. Gandhi suspended the non-cooperation movement as he thought, it deviated from the path of non-violence. Several leaders, including Nehru, protested but Gandhi did not relent.

*Rampa Uprising*, under the leadership of Alluri Sitaram Raju, peasants and tribal youths of Rampa in Andhra Pradesh, organized themselves against the government. Sitaram Raju was finally arrested on 7 May 1924 and was shot down. Many of his followers were sent to Andamans.

Formation of *Kirti Party* in Punjab by Bhai Santokh Singh and others. The main aim was to organize a workers and peasants movement in Punjab. In 1941 the party merged with Communist Party of India.

First All India Bengali Literary Conference under the banner of *Prabāsi Bāṅga Sāhitya Sammelan* held at Banaras under the Presidentship of Rabindranath.

b. Akilon (P.V. Akilandam) (d. 1988). One of the most popular Tamil novelists and short-story writers. His first novel *Peṇ* (Woman, 1946) won the hearts of the common reader and since then his novels continued to be best-sellers. He was awarded the Jnanpith prize in 1975 for his novel *Cittirappavai* (1965).

b. Baluch Alikhan Usamankhan; *pseud.* Sunya Patanpuri (d. 1987). A Gujarati poet. *Śūnyānun Sarjan* (1952) and *Sunyaun Visarjan* (1956) are collections of his ghazals.

b. Basant Kumar Behura. An Oriya essayist. Wrote scientific essays mainly on zoological topics.

b. Bhanjakishore Pattanayak. An Oriya dramatist. Wrote many plays on con-



temporary social problems most of which were staged successfully. His works include *Mānikajodi* (1951), *Benāmi* (1946) and *Tofāna* (1950).

b. Bhaskara Panikkar, P.T. An author of scientific writings in Malayalam, organiser of a movement for developing such literature.

b. Binodini Devi (Maharaj Kumari) A noted novelist of Manipur who achieved fame with the only novel she wrote *Baro Śāheb Onbi Śānātombi* (Sanatombi married to Boro Saheb). She received the Sahitya Akademi Award for the historical novel in 1979. She is considered to be the most powerful short-story writer in Manipuri.

b. Birachand Thangjam. A popular novelist of Manipur. Most of his novels work published in the sixties and seventies. Author of *Memmā* (1968), *Ai mi Lātpani* (1969).

b. Brahmaji Rao, Ghandikota. A Telugu novelist and a short-story writer of repute. His famous work *Tapasvini* (1949) follows Premchand's *Nirmalā*. Distinguished for realistic or socialist approach but influenced by the needs of film media.

b. Chintamani Panigrahi. An Oriya journalist, politician and essayist.

b. Chunilal Madiya (d. 1968). A Gujarati novelist, short-story writer, playwright. Among his works are *Pāvakjvālā* (1945), *Vyājno Vāras* (1946), *Velā Valāni Chānyadī* (1956)—all novels; *Tej Ane Timir* (1952), *Rūp Arūp* (1953), *Antahsrota* (1956)—short stories, and *Rangadā* (1951), *Raktatilak* (1956)—plays. He is known for his competent use of Saurashtrian dialects.

b. Ghulam Nabi Firaq. A Kashmiri poet who has steadily moved from Progressive stubbornness to Modernist non-conformity.

b. Govindabahādur 'Gothālē' Malla. A prominent Nepali playwright and fiction writer. Among his works are *Cyātiyeko Pardā* (The Torn Curtain), *Bhusko Āgo* (Fire in the Husks, 1956)—all plays and *Kathā Samgraha* (Anthology of short-stories, 1946), *Kathaikatha* (All short-stories, 1959), and *Pallo Gharko Ghyāl* (The Window of the house on the other side, 1959)—fiction. He initiated trends of symbolism and psychoanalysis in Nepali drama and fiction.

b. Jogananda Jha. A poet and playwright in Maithili. Author of *Munik Matibhram* (1953), a popular reading play. Wrote novels too.

b. Kamal Lochan Mohanty. An Oriya dramatist; he has written several conventional plays on social problems for professional theatre.

b. Kirat Babani. A Sindhi essayist and short-story writer. His works include *Okha Dokha* (1981), a collection of critical essays, and *Hūa* (1956), *Dar Jo Dil Men Samāijī Na Saghyo* (1966), both collections of short stories.

b. Korrapati Gangadhara Rao (d. 1986). A renowned Telugu playwright, director and organiser of theatre movement. His plays include, *Bangāru sankellu*,

*Prārthanā, yathā rājā tathā prajā*. A medical doctor by profession, he dedicated himself for the development of theatre.

b. Krishnan Nair, C. A Malayalam poet and journalist. Author of a large number of lyrical poems.

b. Kunduri Anjaneyulu (d. 1982). The chief protagonist of free verse movement in Telugu. Established 'Free Verse Front' in 1965 and started giving annual prizes to the best work in free verse. 'If older times are for metrical poem, present is for free verse' was the slogan adopted by his school, Kunduri School of Modern Poetry.

b. Makarand Dave. A Gujarati poet; the author of *Taranan* (1951) and *Jaybheri* (1952). Noted for his appropriation of folk styles, and mystical temperament. His Bhajans and Ghazals are better known.

b. Manoranjan Das. A major Oriya playwright. Started with a number of successful conventional plays but slowly he became interested in experimentations under the influence of modern Western dramatic trends. He also adopted the forms of the traditional folk theatre of Orissa. His plays include *Kabi Samrāt Upendra Bhañja* (1949), a play on the life of the famous Oriya poet. *Baksi Jagabondhu* (1949) a historical play, *Agāmi* (1950), *Abarodha* (1953), *Arany aphasala*.

b. Naravan G. Nagvani 'Shyam' (d. 1989). One of the most distinguished poets in Sindhi. Not satisfied with the Sindhi *Bait* and *Vai*, the Persian *Ghazal*, in European *Sonnet* and the *Triolet*, he introduced a new form *Muno Doho*, based on the Japanese *Haiku*. His collection of poems *Wari-a Bharyo Palānd* (1968) won him the Sahitya Akademi Award (1970).

b. Naresh Metha. A well-known Hindi poet, dramatist and novelist. His novel *Dubate māstūl* (1945) highlighting the atrocities on women is a noted work. His *Dusrā Saptak* (1951), a collection of poems established him as a distinguished poet. Received awards from Sahitya Akademi and Jnanpith in 1989 and 1992 respectively.

b. R.C. Hirematha. A noted scholar in Kannada. Author of *Mahākavi Rāghavānka* (1950), a fine work of literary criticism.

b. R. de L. Furtado. An Indian writer in English. *The Centre* (1955) is a derivative poem, largely an imitation of Eliot's *Prufrock*, but *The Oleanders and Other Poems* (1960) despite several literary echoes, has the poet's own authentic voice.

b. Sahir Ludhianvi (d. 1980). One of the major poets of the Urdu progressive movement. Like all other poets of this groups he too was romantic to the core, and like others he too was inclined to the socialistic vision of society and raised his voice against the exploitation of the working class.

b. Sarala Ramavarma. A Malayalam short-story writer. One of the earliest women writers who contributed to the development of Malayalam short-story. Collections: *Navamukulam*, *Kathākadambam*.



b. Som Nath Zutshi. A pioneer in Kashmiri short-story and drama, who functioned for years as the Secretary of the Progressive Western Association of Kashmir.

b. Subba Rao, Anisetti (d. 1981). A noted Telugu progressive poet and playwright. Popularly known as Anisetti. His *Agnivina* (1949) is a famous work so is his *Biccagatta Padālu* (The Songs of Beggars). Among his popular plays are: *Raktaksharālu* (1943), *Anisetti nāṭikalu* (1945), *Sānti* (1951, A Shadow play translated into other languages), *Mā Ūru* (Play, 1954). Edited *Prajā sakti* and *Abhyudaya* for a short period. In 1942 and 1944 he was arrested for participation in freedom struggle. Attracted by communism and actively supported the movement through his plays. In 1955 he joined film industry as a writer.

b. Vasant Bapat. A noted Marathi poet, author of *Bijali* (1952). His latest collection of poems *Mānasī* was published in 1977. Deeply influenced by contemporary social changes his poems are a synthesis between tradition and modern ideas.

d. Badari Narayan Chaudhary, *pseud.* Premaghana. (b. 1855). A Hindi poet, critic, dramatist and journalist of Bharatendu age. Wrote poems of folk style *Kajli and Lavni*. Main works are—poetry, *Jirṇa Janapad*, *Mayāṅka Mahimā*.

d. Mons. S.R. Dalgado (b. 1855). A linguist, compiled two massive dictionaries: Konkani-Portuguese (1893) and Portuguese-Konkani (1905); Compiled *Florilégio de Provérbios Concanis* (1922; a bouquet of Konkani Proverbs); Also translated *Hitopadesa* and *Nalal and Damayanti* into Portuguese in 1897 and 1916 respectively.

d. 'Radharaman' (Krishnaji Pandurang Limaye (b. 1877). A Marathi poet of the traditional school. He wrote in Sanskrit too.

d. Sayendranth Datta (b. 1882). A popular Bengali poet who had exerted influence on most of the contemporary poets in Bengali. Rhythm being his forte, he has been described as the wizard of the Bengali rhythm. His works include: *Kuhu-O-Kekā* (1912), *Tulirlikhan* (1914), *Belāśeṣer Gān* (1922).

d. Srikrishna Thakur (b. 1850). One of the earliest and a well-known short-story writer in Maithili. He wrote *Candraprabhā* (1909), published by the Maithili Hindi Sahitya Sansthan, Ajmer. This work is relatively unknown but of considerable historical importance.

*Florilégio de Provérbios Concanis* (A Bouquet of Konkani Proverbs). Compiled by Mons. Sebastiao Rodolfo Dalgado, in Portuguese, 2177 of them arranged subjectwise with commentaries, comparisons with similar proverbs in other Indian and foreign languages, of which the author had unusual command.

*Tolkāppiyap Porulatikāra Ārāycci*. Tamil. Philology. By Mu. Raghava Ayyankar. A study of Porulatikaram of *Tolkāppiyam*, the earliest extant Tamil grammar,

evaluating the contribution of Tolkāppiyam and its commentaries in the field of Tamil poetics and prosody.

*Agnibīṇā*. Bengali. Poetry. By Kazi Nazrual Islam. One of the memorable works in Bengali literature, marked by spontaneity and passionate rhetoric. The author's protest against social and political injustices, and his forceful voice gained the title of the 'rebel poet' for him, and his poems became popular almost overnight. He came under the wrath of the British government for his political and social appeal and this book was banned. A companion volume to *Biṣer Bāṣi* (1924).

*Alam Kali*. Hindi. Poetry. The collection 'Alam's' verses published from Banaras. A landmark in Brajabhasa poetry.

*Añjali*. Oriya. Poetry. Collection of poems by Kuntala Kumari Sabat.

*At His Feet*. English. Poetry. By Puran Singh. A collection of devotional poems dedicated to Guru Gobind Singh with stress on mystical experiences that are described through traditional imagery.

*Binnaha*. Kannada. Poetry. By Masti Venkatesa Iyengar. The first collection of lyrics of the author. Most of the lyrics are written following the tradition of *Kirtanas* of Haridasa the noted poet of Karnataka. The main theme is the mercy of God, illustrated from the day-to-day experience instead of from mythological texts.

*Cakulo*. Assamese. Poetry. By Hiteswar Bar Barua. A collection of sonnets written after the death of the poet's youngest son. This work is the swan song of a well-known Assamese poet.

*Cutēca Kīṭankal—Mutar Pākam*. Tamil. Poetry. By Bharati. A collection of ninety patriotic poems with an introduction by Chellamma Bharati, a biographical sketch of the poet by Somasundaram Bharati. The second volume of the work (1922) containing seventy-two poems was published with an introduction in English by S. Srinivāca Aiyankār and an article by Cakkarai Cettiṃyār under the title of 'The Political Life of Sri Subramania Bharati'.

*Duravastha* and *Caṇḍāla Bhikṣuki*. Malayalam. Poetry. By Kumaran Asan. Two poems, both marked by an explicit campaign against the caste system and untouchability. The second poem ends with a long discourse by Lord Buddha; the first with a direct criticism of the existing social order. Many critics regard this as the weakest poem of Kumaran Asan. These poem however, will be long remembered for their humanism and voices of protest.

*Ekānta Sēva*. Telugu. Poetry. By Venkata Parvatisvara Kavulu (Balantrau Venkata Rao and Oleti Parvatisam). An anthology of 62 songs (*gēyas*) of Madhura Bhakti tradition that reflects the influence of Vaishnava Bhakti Movement of Bengal. The Telugu scholars consider the work on par with Rabindranath's *Gītāñjali*.

*Mehr-o Mah*. Kashmiri. Poetry. By Mohammad Akram, who deserves to be remembered for this charming *masnavi* of romance.



*Prefume of Earth*. English. Lyrics. By Harindranath Chattopadhyay. On the basis of the manuscripts of this poem and *The Magic Tree*, published in 1922.

*Qissa-e-Qamrul Zaman*. Kashmiri. Poetry. By Ghulam Ahmad. A romantic narrative in the *mashani* form.

*Ratnāpanamu*. Telugu. Poetry. By Venkataratnam, Penumarti. A noted work in romantic poetry.

*Śatadhārā*. Assamese. Poetry. By Ambikagiri Roychaudhury (1885–1967). A collection of poems: primarily a political work which was banned by British Government. Ambikagiri wrote several collections of such poems inspiring people, during his days in the prison.

*Śiśu Bholā Nāth*. Bengali. Poetry. By Rabindranath Tagore. There are several poems for the children as well as the interpretations of the child-mind.

*Svapn Pasārī*. Bengali. Poetry. By Mohitlal Majumdar. An important poetical work that tried to avoid the influence of Tagore and goes back to earlier poets for inspiration.

*Gharer Kathā O Jug Sāhitya*. Bengali. Autobiography. By Dinesh Chandra Sen, the noted historian of Bengali literature.

*Bhārata-Sādhu-Ratnamāla*. Sanskrit. Biography. By Shripada Shastri Hasurkar. Biography of Vallabhacharya and Ramdas.

*Sacal Sarmast*. Sindhi. Biography. By Jethmal Parasram. A biographical account in Sindhi of Sachal Sarmast, a Sindhi Sufi poet.

*Tazkirah-yi sh'arā-yi*. Urdu. Biography. By Habibur Rahman Khan Sherwani. Biographical accounts of several noted Urdu poets; including a selection of their poems.

*Bālavivāha hāni-prakāśah*. Sanskrit. Essay. By Ramasvarup on the demerits of the child marriage.

*Creative Unity*. English. Essay. By Rabindranath Tagore. A collection of ten lectures mostly on familiar topics but the one entitled 'East and West' is a perceptive analysis of East-West relationship.

*Madhusūdan*, a Bengali criticism. By Sasankamohan Sen. A critical estimate of the literary works of the nineteenth century Bengali poet Michael Madhusudan Dutta.

*Malayāḷa Sāhityacaritra Samgraham*. Malayalam. History. By Shankara Nampyar. A history of Malayalam literature.

*Nāṭaka pravēśika*. Malayalam. Essay. By Harisarma, A.D. An introductory work on Indian drama, consists of definitions of concepts, forms and techniques.

*Sāhityar Bicar*. Assamese. Criticism. By Satya Nath Bora (1860–1925. A treatise on literature) the first of its kind in Assamese.

*Sahityālocan*. Hindi. Criticism. By Babu Shyam Sundar Das. A comparative study of Indian and Western principles of criticism.

*Tamil Varalāru*. Tamil. Literary history. By K.S. Srinivasa Pillai. One of the pioneering work in the field of Tamil literary history.

*Vilāyataṭī Bātamīpatre*. Marathi. Travelogue. By N.C. Kelkar. Grew out of reports sent for 'Kesari', in the form of letters. Descriptions of England in a playful manner particularly the behaviour of Western women, contrasting with the Indian, are important features of the book.

*Bhutarāvar*. Malayalam. Novel. By Appan Tampurān (1875–1941). A historical novel; an imaginary creation of the socio-political life of the period of the ancient Cera kings.

*Capalā*. Assamese. Novel. By Dandidhar Sonowal. It is a domestic tragedy where a woman brings about ruin to her husband and the family. Rather didactic in tone.

*Lipikā*. Bengali. Prose. By Rabindranath Thakur. Short pieces or sketches on allegorical, reflective and satirical themes in a highly poetic language. Claimed to be the first experimentations of Tagore with *gadya kabitā* (prose-poems).

*Premāśram*. Hindi. Novel. By Premchand. Regarded as the harbinger in Hindi fiction of the revolt against the exploitation of the farmer by the zamindar, the money-lender and the religious leaders. Its Urdu version is *Gosha-i-Āfiyat* (Quiet Corner) which was written in 1918–19.

*Prītivijaya athavā Citravillada Gṛhacitra*. Kannada. Novel. By Narahari Sharma (Balasarasvati). A novel narrating a story of domestic problems and finally the triumph of love.

*Sandhikāl*. Marathi. Novel. By N.H. Apte. A historical novel analysing the defeat of Rajputs. Motivated by the national movement. It presents a noble and inspiring portrait of Farjandbaig, a Sufi Muslim and love between Mansingh and Hasina, crossing the boundaries of religion.

*Ajātaśatru*. Hindi. Play. By Jayshankar Prasad. A major play by the author; shows conflict among the kingdoms of Kaushambi, Magadh and Koshale as finally reconciled by the Lord Buddha.

*Anārkalī*. Urdu. Play. By Imtiaz Ali Taj. A well-constructed play which made a significant contribution on the growth of the Urdu drama. It is by far the best known three-act play and a great success on the stage.

*Biplavar Śeṣ*. Assamese. Drama. By Ramesh Choudhury. An allegorical and patriotic play of a kingdom where people refuse to pay taxes to the king, who finally bows down to the will of the people.



*Drāmah Akbar*. Urdu. Play. By Muhammad Husain Azad. A historical play on the life of Akbar, Emperor of Hindustan.

*Gāndhi Darśan*. Hindi. Play. By Durga Prasad Gupta. An early play on Gandhian ideals; satirizes the pursuit of English honour and titles by the hero Daulat Ram, who is eventually converted and reformed.

*Kalakatiyā Bābū*. Rajasthani. Play. By Bhagavati Prasad Daruka. Basically a didactic work without much artistic merit. The story points out the harmful results of licentiousness.

*Mahāsādhū Kabīradāsa*. Kannada. Play. By Garuda Sadashiva Rao. Based on the life of Kabir, the great saint-poet of north India.

*Muktadhārā*. Bengali. Play. By Rabindranath Thakur. One of the major plays of Rabindranath. It speaks against the menace of machine for self-gratification and exploitation, and celebrates the freedom of man symbolised in the 'Free Current' as indicated in the title.

*Narasingh*. Manipuri. Drama. By Lairenmaym Iboongohal Singh. First original Manipuri drama. It was staged in 1925. Precisely drama in Manipuri was 'invariably translations from Bengali'—says Dinanani Singh (EIL. Vol. 2, 1086).

*Parivartan*. Marathi. Play. By S.K. Kolhatkar. Based on the problem of untouchability.

*Rāṇā Pratāp*. Telugu. Play. By Kopparapu Subbā Rao. Depicts the patriotism of Rana Pratap and his warfare with Akbar.

*Vidyā Udaya*. Rajasthani. Play. By Narayandas Agarwal. The play renders around the problems generated by illiteracy. The style is simple and the tone reformatory and didactic.

*Ānand Maṭh*, tr. by Ishvariprasad Sharma. Hindi. Novel. Bankim Chandra Chattopadhyay's, *Ānanda Maṭh* (Bengali).

*Khelāghar*, tr. by Jaminikanta Som. Bengali. Play. The English version of *A Dolls House* by H. Ibsen.

*Mēvāḍu Rājya Patanam*, tr. by Pingali Nāgendra Rao. Telugu. Drama. Dvijendra Lal Ray's *Mebār Patan* (Bengali). A popular play on the stage; more popular than all other works on the theme.

*Tūtakatotkacam*, tr. by K. Cesāttiri Ayyar. Tamil. Drama. *Dūtaghaṭotkacam* by Bhāsa (Sanskrit).

*Vasantōtyānam Allatu Nānku Pakkīrikalin Katai*, tr. by C.M. Natesha Shastri. Tamil. Narrative. From the Urdu stories by Mīr Amman, of Delhi (originally written in Persian by Amir Khusru). The stories were serialised in the weekly edition of *Swadesamitran* in 1904–05 and later collected into a book after the death of Natesha Shastri (1906).

*Cānda*. A popular nationalist Hindi literary magazine published from Allahabad ed. by Ramarekha Singh Sahagal.

*Dhūmketu*. A Bengali bi-weekly. Ed. by Kazi Nazrul Islam. The journal was banned by the British Government for its strong political views and the editor was imprisoned for a year. Twenty-five numbers of the journal had been published.

*Gujarāt*. A Gujarati monthly. Ed. by Kanaiyala! Munsī. Literary and cultural magazine.

*Janmabhūmi*. A Nepali periodical. Ed. by the renowned historian Suryavikram Jnawali.

*Jaya Karnāṭaka*. A Kannada monthly. Ed. by Alur Venkata Rao from Dharwad devoted to the cause of the Kannada language, literature and culture. Veterans of 'navodaya' movement—D.R. Bendre, Ganapathi Rao Pandeshwar were associated with it.

*Kala*. A Tamil monthly, for fine arts and aesthetics, from Madras, with P.V. Rajamannar (see Rājamannar), a great writer and patron of arts, as editor.

*Navcetan*. A Gujarati monthly. Ed. by Campasi Udesi. Literary magazine devoted to various forms of literature and reflecting articles.

*Nilagiri*. The First Telugu weekly journal in Telangana, was started by Narasimha Rāo Sabnavis, from Nalgonda in Nizam State. The journal supported the Andhra Movement strongly.

*Samanvay*. A Hindi monthly from Calcutta published under the auspices of Ramakrishna Mission edited by Swami Madhavananda. Eminent Hindi poet Suryakant Tripathi, Nirala was in its editorial board.

*Śārada*. A prominent literary monthly (considered on par with Bhārati). Ed. Kavuta Śrirāmasastri Machilipatana.

*Sasto Umado Sahita Mala*. A literary periodical in Sindhi, started by Jethmal Parasram.

*Śīśusāthi*. A Bengali monthly for children. Ed. by Asutosh Dhar. One of the most popular and also well-edited magazine still in operation.

*Socialism*. An English weekly published from Bombay edited by A.S. Dange.

*Tamilnātu*. A Tamil weekly. Ed. by Dr. Varadarajulu Naidu, who was responsible for introducing spoken language into Tamil journalism.

*Yugdharm*. A Gujarati monthly. Ed. by Indulal Yajnik. A magazine devoted to contemporary political and social thoughts.

## 1923

**Formation of the Swarajya Party.** After the suspension of the non-cooperation movement by Gandhi several leaders including C.R. Das and Motilal Nehru formed the party; its objectives being to join the legislatures.



Madhusudan Das, a minister of Bihar-Orissa Government mooted a proposal of reorganizing a separate Orissa state comprising the Oriya speaking areas.

*Āndhra Nāṭaka Kalā Pariṣattu*. A theatre organization in 1923, but became a statewide organization of theatre movement by 1929. Most reputed organization, which played a vital role in the development of Telugu drama.

Est. *Ravikiran-maṇḍal*, a group of Marathi poets who influenced Marathi poetry till 1939. Madhav Julian (Madhavrao Patvardhan) was the leader of this group. Other members all romantic poets: S.B. Ranade, Manorama Ranade (his wife), Yashavant (Y.D. Pandharkar), Girish (S.K. Kanetkar), Diwakar and V.D. Ghate (last two were prose-writers).

Est. *Rabindra Nath Literary and Dramatic Club* in Hyderabad (Sind). Under its auspices several plays translated from Bengali and other languages were staged. The inaugural function was presided over by Tagore himself. *Citrāṅgadā*, one of his plays, was staged in his presence. The club was defunct in 1931.

*Sarasvati Granthamāla*, a literary organization in Andhra started by Kanakaparti Satyanarayana, a popular writer. By 1935, the *granthamala* brought about 25 novels. It had specially encouraged translation from other languages.

b. B.R. Musafir. A Dogri-Pahadi poet and playwright.

b. Bellamkonda Ramadasu (d. 1983). A reputed progressive Telugu poet and playwright. His first work *Śmaśānam* (1940) was widely acclaimed. Other works *Nā gītam*, *Irojuna* (on this day) are also noteworthy. His social plays *Punarjanma* and *Atithi* had great stage success. He translated a few stories of Rabindranath under the title *Cilaka Caduvu* (1953).

b. Chittaranjan Das. A major Oriya essayist and critic. His works include *Samāja*, *Jivana Vidyālaya*, *Ei mora deśa* (1950) essays on our duty to the motherland, *Acyutānanda O Pancasakhā* (1951), *Oḍisāra Mahimādharmā* (1952).

b. Gangadhara Chittala (d. 1989). One of the major poets in Kannada. Although his *Kālada Kare* (1948) follows the navodaya tradition he differs from it later in his life. His *Manukulada Hādu* (1961), *Hariva Nirudu* (1970) were attracted much attention from modernist critics.

b. Gangadhar Gadgil. A well-known Marathi writer, considered as one of the architects of Modern Marathi short-story. He portrayed through his stories 'the World of Middle-Class' in a minute and delicate manner. Author of *Mānas Citran* (1946), *Kabutaren* (1952)—both short stories and *Pamc Nāṭikā* (1953) collection of plays.

b. Gokulananda Mahapatra. The pioneer of scientific fiction in Oriya. His works include *Uḍanta Thaliā* (1953), *Prthibī bahare maṇiṣa* (1953).

b. Habib Tanvir. A noted Urdu playwright, author of the play *Āgrā Bāzār* (1945) and a pioneer of the theatre movement that appropriated the folk theatre of Chattisgarh area. Well-known for his masterly production of *Carandās Cor*.

b. K. Krishnamoorthy. A noted Sanskrit scholar who translated many works of poetics into Kannada. His major work is *Ānandavardhanana Kāvya Mīmāṃse Mattu Kannada Dhavanyālōka* (1951) poetics.

b. Kanba Charan Misra. An Oriya critic, who has explored the religious and cultural background of Oriya literature. His works include *Oḍiā Sāhityare Dharmadhārā*, *Oḍiśi Vaiṣṇava Dharma*.

b. Kesavan Namputhiri, V.A. A Malayalam romantic poet. Published works: *Kalittōṇi*, *Paninīrppūkkaḷ*.

b. Kovilan (pen-name of Ayyappan, V.V.). A popular Malayalam fiction writer who captured attention through his stories on army life. Later he wrote novels depicting inner experiences on men caught in unfavourable social surroundings. *Himālayam*, *Ēlāmetāṇṇaḷ*, 'A Minus B' are some of his important novels.

b. Krishnan Nair, M. A Malayalam literary critic and journalist.

b. Kumara Pillai, G. A. Malayalam poet and critic. His early poems are noted for their intensity, simplicity and elegance. He introduced a new kind of lyricism reflecting modern sensibility. His works include *Araḷippūkkaḷ* (1951) and *Sapta-svaram*.

b. Meghraj Mukul. A powerful Rajasthani poet extremely popular through the length and breadth of the country. His first poem 'Senani' has earned the status of a folk poem and has become so popular that it eclipsed his other works. His *Konamade* is also very powerful and significant poem. From 1944–57 Mukula has written a number of poems based on sacrifices and historical events of Rajasthan.

b. Moreno de Souza, editor of *Dor Mhoineachi Rotti*, a Konkani monthly of long standing, patterned originally on the model of the *Reader's Digest*, published from Porvorim, Bardez, Goa. A Catholic Jesuit priest active in the Konkani movement, published a miscellany of religious hymns composed by him.

b. Narinderpal Singh (Colonel). A major Punjabi novelist, best known for his historical novels viz. *Khaneon Tikhi*, *Walon Nikki* and *Eh Mārg Janā*. These novels deal with Sikh history beginning from Sikh Misals upto the downfall of Sikh empire established by Maharaja Ranjit Singh.

b. Nirendranath Chakravarti. A major Bengali poet with a fine sense of rhythm and deep involvement with nature. Known for his lyricism and metrical craftsmanship. His works include *Nil Nirjan* (1956), *Andhakārer Bārāndā* (1962).

b. Rangey Raghav (d. 1962). A popular Hindi novelist. Among his works are the novels: *Civar* (1951), *Sidhā-Sādā Rāsta* (1951) with an introduction by Ramvilas Sharma and *Aṅgāre na bujhe* (1951), *Aiyāś murde* (1953)—short stories. His novel *Kab tak Pukarū* (1954) has been highly acclaimed for its vivid portrayal of a tribal life.

b. S.R. Ekkundi. A distinguished Kannada poet famous for his fine narrative poems (*Kathana Kavana*). Among his works are *Santāna* (1953), *Hāvāḍigara Huduga* (1967).



- b. Sabha, K. (Kanaka Sabhapati Pillai), (d. 1980). A reputed Telugu novelist and short-story writer. His works include *Bhikṣuki* (1948), *Candram* (1954), both novels; *Badi pantulu* (1955).
- b. Sadanand Rege (d. 1984). A poet, playwright, translator. One of the major modern Marathi poets is known for his abstract images, particularly for his 'Māsāiyā Kavītā' (Poems of Fish) where he has used the image of fish in a complex manner. His works include the collection of poems—*Akṣaravel*. As a playwright, he was a propounder of 'absurd plays'. His *Gōci* is based on a Polish absurd play.
- b. Santha Rama Rau. An Indian writer in English settled in America. Among her works *Home to India* (1945) and *Gifts of Passage* (1961) are autobiographical. *A Passage to India* (1960), her best effort, is a dramatization of selected episodes from E.M. Forster's novel of that name.
- b. Shakti Sharma. A Dogri prose writer and translator. Co-author of *Triveni*—a collection of prose essays and author of *Syādhān*—a collection of literary essays.
- b. Shantaram (K.J. Purohit). A pioneer of Modern Marathi short-story. He, along with Divakar Krishna, changed the focus of the short-story from episode to mental state and responses, from happening to personality, from narration to expression of emotional conflict. His works include *Santryāncā bāg* (1942) and *Manamor* (1946).
- b. Sheikh Ayaz. A powerful left-wing Sindhi poet, whose political activities resulted several imprisonment well-known for his Urdu verse translation of the *Shāh Jo Raisālo* (1963).
- b. Subramanian Namputhirippad Olappamanna. He introduced an element of realism in Malayalam poetry in the early forties when it was highly romantic and visionary. Paved the way for the advent of modern trends. His works include *Aśarīkal* (1949), *Ilattāḷam* (1949), *Kulampāṭi* (1950), *Pāñcālī* (1951).
- b. T.R. Subba Rao (popularly known as Ta. Ra. Su.) one of the founding members of the progressive literary movement in Karnataka; a popular novelist; author of *Rakarātri* (1953), *Tungabāṇa* (1954), both historical novels; and *Bidugadeya Bēḍi* (1953), a novel on the suffering women.
- b. Uttam A.J. A Sindhi essayist and journalist. Known for his progressive ideas.
- b. V.G. Bhatta. A Kannada poet well-known for his wit and humour. Wrote many satirical poems. Among his works most well-known as *Palāyana* (1946), *Kāvyaṇēdane* (1951) and *Ātmagīte* (1970).
- b. Vasant Kanetkar. A popular Marathi playwright; also wrote several novels. His first play—*Vedyāce Ghar Unhāt* is a psychological drama. His best play *Rāyagaḍālā Jevā Jāg Yete* is a historical play with a modern interpretation of relationship between Shivaji and his son.

b. Vivekanandan, G. A Malayalam novelist, short-story writer. His works represent the naturalistic school and depict the every day life of the common man. Has written a number of plays also.

d. Giani Gian Singh. Considered to be one of the pioneers of modern Punjabi prose. *Tawārikh Gurū Khalsā* (1952) in 3 vols. is one of the first important works of history in Punjabi. He has also composed poetry in *Braj Bhasha*.

d. Manishankar Ratnaji Bhatt—Kant (b. 1867). A distinguished Gujarati poet. Also wrote two plays and some essays. He is an innovator of *Khandkāvya*, a typical Gujarati poetic form and narration of one episode in an emotional manner. His *Pūrvālāp* (1923) is a landmark in Gujarati poetry which has a lasting influence on the succeeding generations.

d. Nathuram Sundarji Shukla (b. 1862). A Gujarati poet and playwright. His *Nāṭyāśāstrā* (1911) is the first attempt in Gujarati to discuss and introduce Bharat's famous work on dramaturgy.

d. Panchkadi Bandyopadhyay (b. 1866). A Bengali critic; also wrote a number of historical novels as well as a history of the Sepoy Mutiny (1909) which was proscribed. His works include *Bimśa Satābdir Mahāpralay* (1915), an account of the first world war.

d. Sukumar Ray (b. 1887), one of the finest Bengali writers for children and certainly the most loved one. For the last sixty years he, along with his father Upendra Kishore has become the source of joy and pride for Bengali children. His life was tragically cut short and all his works were published posthumously. His *Ābol Tābol* (1923) is a children's classic.

d. Vanguri Subba Rao (b. 1888). A literary historian. His *Āndhra Vāṅgmaya Caritra* is considered to be the first published literary history of Telugu. His *Satake Kavula Caritra* (1924), biographies of poets who wrote *Śatakas*, is another important contribution to the literary studies.

d. Venkata Lakshmana Rao, Komarraju (b. 1876), popularly called as Komarraju Lakshmana Rao. A scholar, pioneer in developing Telugu as a medium for modern education. First to start Encyclopaedia in South Indian languages as early as 1912.

*Abhinavakāvyaṃālā*, Vol. 5. Marathi. Anthology. Ed. Sarasvatibhai Bhide. Exclusively devoted to the Marathi poetry of modern women poets.

*Ābol tābol*. Bengali. Non-sense verse. By Sukumar Ray. One of the landmarks in the history of Bengali literature for children. Ray's sense of the comic emerges out of his manipulation of language and rhythm. He created a world of incongruities and of hilarity, inhabited by strange characters.

*Bahār-e-Gulshan-e-Kashmir*, an anthology of traditional Kashmiri verse, mainly the *vatsans* and *ghazals* of Mahmood Gami (1765–1855).



*Bīnbarāgi*. Assamese. Poetry. By Chandra Kanta Agarwala. The book contains twelve important poems all about the past glory of Assam. The influence of ancient Assamese ballads strongly evident in these poems.

*Dīvān-i Nāsikh*. Urdu. Poetry. By Imam Bakhsh Nasikh in 2 Volumes. Collection of Urdu poems. Nasikh's collection of his *Mathnavi*'s was published in 1931.

*Karuṇa*. Malayalam. Poetry. The last, as well as the most admired poem by Kumaran Asan based on the Buddhist legend of Vasavadatta and Upagupta. An extremely popular Malayalam poem it celebrates compassion, *karuṇā*.

*Khulle Maidan*. Punjabi. Poetry. By Puran Singh. A collection of poems written in blank verse. The poetic sensibility of the author reflects powerful strands of mysticism and lyricism. The Punjab and its way of life from nostalgic backdrop of these poems.

*Kiśalaya*. Oriya. Poetry. By Godavarish Mishra.

*Kuyil Pattu-Kannan Pāttu-Pāratī Arupattāru*. Tamil. Poetry. By Bharati. A collection of three major poetical works of Bharati published by Bharati Ashram, started by his wife and friends in 1921. *Kuyil Pāttu*, written in 1912 is a long narrative poem of 741 lines in the traditional Kalivenpā metre. It is a landmark in the field of modern Tamil poetry. *Pāratī Arupattāru* is an autobiographical work in sixty-six verses. This poem is almost a meta-physical journey of a man who created a kind of 'creative explosion' in the field of Tamil literature.

*Manalahari*. Nepali. Poetry. by Mahananda Sapkota (1896–1976), a well-known poet with a moral bias.

*Marīcikā*. Bengali. Poetry. By Yatindranath Sengupta. These poems received immediate critical attention because of their new rhythm and imagery so different from the followers of Tagore. The poet's pessimism expressed through desert imageries introduced a new tone in Bengali poetry. Two other books, *Maruśikhā* (1927) and *Marumāyā* (1930) that followed, contain poems of similar structure and temper.

*Nādi Sundari*. Telugu. Poetry. By Abbūri Rāmakrishnā Rāo. A collection of pastoral poems.

*Pūrvālap*. Gujarati. Poetry. By Mani Shankar Ralnaji Bhatt-Kant. A modern *Khandakāvya*, conspicuous by its romantic mood and classical diction, considered to be a milestone in the history of Gujarati poetry, published on the very day of the poet's death. 2nd ed. 1926.

*Rukmini-Haraṇa*. Sanskrit. Poetry. A *mahakāvya* by Nagardas Amarjee Pandya. An epic on a mythological theme published from Wadhwan.

*Sāhitya Kantukam*. Malayalam. Poetry. By G. Sankara Kurup the great Malayalam poet. A collection of lyrical poems, basically modelled on those of Vallathol Narayana Menon, but exhibiting originality in selection of themes, in thought context, in imagination and in diction. Followed by three other volumes bearing the same title.

*Sandhyā rāgamu.* Telugu. Poetry. By Venkataratnam, Penumarti. Anthology of romantic poems, a noted Telugu work.

*Unsung Beads.* English. Poetry. By Puran Singh. Though dealing primarily with mystical experiences and the process of transformation through the fusion of intellect and vision that reconciles logic and mysticism, it also contains inspired observations on social and political themes.

*Caste and Outcaste.* English. Autobiography. By Dhan Gopal Mukerji. The earliest creative Indian English writer to write an autobiography. The skill of a novelist is discernible in the nostalgic descriptions of his childhood and the narrative dealing with his visit to Japan and the sojourn in America.

*Lokmānya Tilak Yāñce Caritra* in 3 volumes. Marathi. Biography. By N.C. Kelkar. The most comprehensive biography of Tilak. Despite author's objective 'to present extensive and consistent information with evidence,' N.R. Phatak criticizes the work for partisanship and Durga Bhagwat alleges that Kelkar had made Tilak speak his own language.

*Munhinji Jail Yātra.* Sindhi. Reminiscences. By Virumal Begraj. It deals with his stay in Yervada Jail, Pune, where Mahatma Gandhi was also imprisoned in 1922.

*Asprśyoddhār.* Marathi. Essay. By Mahadev Shastri Divekar. Prājña Pāthasālā Mandal of Wai opened its publication activity with this book. A compilation of lectures against untouchability given by the author.

*Khādī Kā Arthaśātra.* Hindi. Essay. By Rajendra Prasad. An early exposition of Gandhian economics by an eminent follower.

*Hindutva.* Marathi. Essay. By Vinayak Damodar Savarkar. A work on the ideals of Hinduism. One of the rare books that presented a programme of Hindu nationalism.

*A History of Sanskrit Poetics.* English. Criticism. By S.K. De. One of the earliest and a comprehensive account of Sanskrit literary theories in English.

*Mahābhārata Caritramu.* Telugu. Criticism. By Pendyalu Venkatasubrahmanya Shastri. Critical account of the *Mahābhārata* and its interpretation. (2nd ed. 1933).

*Panth Parkāś.* Punjabi. History. By Giani Gian Singh. History of Sikh religion and the ten Gurus.

*Tamil Ilakkiyam—Canka Kālam.* Tamil. Literary history. By G.S. Duraiswamy Pillai. An early attempt of writing the history of Tamil literature in the socio-political background and this book was published by Y.M.C.A. of Tirunelveli under the proposal of bringing a series of books on Tamil culture.

*Vēlālar Nākarikam.* Tamil. Prose. By Maraimalai Atikal. A history of Vēlālas, an agricultural group in Tamilnadu, their origin, occupation and social rank. Apart



from this, the author wants to establish that the caste system is alien to Tamil land and it is the inventions of Aryans imposed on Tamils.

*Bhranti*. Oriya. Novel. By Kuntala Kumari Sabat. One of the important specimens of writings by a woman novelist of the time.

*Damaru Carit*. Bengali. Tales. By Trilokyanath Mukhopadhyay. Grotesque and satirical tales recounting the adventures of the protagonist Damaru. They are quite remarkable in the history of the Bengali fiction for their narrative style apparently free from Western technique.

*Denā Pāonā*. Bengali. Novel. By Sarat Chandra Chattopadhyay. It depicts the problems and tensions between a priestess in a village temple and her long-lost husband, a notorious landlord. This was dramatized and became a great stage success.

*Hatim's Tales*. Kashmiri. Tales. Collected by Amrel Stein and edited with interlinear translation and notes (in English) by G.A. Grierson.

*Himabindu*. Telugu. Novel. By Adivi Bāpirāju. It is based on the Sātavahana dynasty, the first dynasty of Telugu rulers. The story is of Srimukha Sātavahana, the first ruler, and his son Sri Krishna Sātavahana and of 'Suvarnasri' a sculptor later becoming warrior and Royal representative of Pataliputra and his beloved 'Himabindu', a daughter or a rich merchant.

*Jhaḍer Yātrī*. Bengali. Novel. By Hemendra Kumar Roy. A sentimental novel on the marriage of a brahmin girl with a boy from 'untouchable' caste, told powerfully and courageously.

*Kathāsaudham*. Malayalam short-story. By Ampati Narayana Potuval. Some of the earliest short stories in Malayalam.

*Lakṣmī Prasādamu*. Telugu. Novel. By Kētavarapu Venkataswastri. It depicts how ignorance of a woman brought disaster in a peaceful family life. This is approximated as next to *Ramacandravijayamu* of Chilakamarti in realistic social novels. Ketavarapu wrote about 20 novels.

*Lilā*. Kashmiri. Novel. By S.K. Tosha Khani (1895–1981). The first attempt at writing a novel in the language (in Devanagari script). The theme of this incomplete novel—only four instalments appeared in the multilingual *Bahār-e Kashmir* of Lahore—takes social reform and woman's welfare as its theme.

*Mādhava Karuṇāvilāsa Athavā Kannadigara Vilakṣaṇa Jāgrti*. Kannada. Novel. By Venkatesha Tiruko Kulakarni (pen name. Galaganatha). A historical novel relating to the rise of Vijaynagara Empire. Depicts the greatness of Vidyaranya. One of the lengthy novels of the times which runs into more than five hundred pages.

*Na Paṭaṇārī Goṣṭa*. Marathi. Novel. By N.H. Apta. It eulogises Indian culture and criticises the Western.

*Naṭinacuntari Allatu Nāharikat Taṭapuṭal*. Tamil. Novel. By Siva Subrahmanyam. Through the life of Nilanacuntari, a girl from a wealthy family who gets liberal education and enjoys great freedom. The author criticises the impact of Western education on our culture and its adverse effect on the structure of family life.

*Nirmalā*. Hindi. Novel. By Premchand based on the tragic condition of women in the Indian society the roots of which lie in the problems like dowry and unequal marriage.

*Prem Kī Loukik*. Marathi. Novel. By G.C. Bhate. It portrays the tension between social status and love, and finally love's triumph over all social distinction. The first attempt of an autobiographical novel in Marathi.

*Puran Jāti te Matreyi Lūna*. Punjabi. Novelette. By Ujjagar Singh. Based on the popular legend of Puran Bhagat of Sialkot. In plot structure it follows the famous Kissa Puran Bhagat by Kadaryar.

*Ramolā*. Bengali. Novel. By Manindralal Basu. One of the most popular and influential novels of the period; intensely romantic.

*Ranā Pratāpa*. Oriya. Novel. By Dayanidhi Misra. On the life and works of the patriotic Rajasthani hero Rana Pratap.

*Asam Pratibhā*. Assamese. Drama. By Daiva Chandra Talukdar (1901–68). Like his other dramas, *Haradutta* (1923), *Baskar Verma* (1935), etc. this also celebrates the glory of ancient Assam.

*Kalā Pāhāḍa*. Oriya. Play. By Ashvini Kumar Ghosh. Based on invasion of Kalapahad in Orissa and the pathetic death of Mukand Dev, the king of Orissa, one of the most powerful tragedies in Oriya literature.

*Māravādī Mausar Aura Sagai Janjāl*. Rajasthani. Drama. By Gulabchand Nagauri. The play aims at unveiling the tricks of charlatans, hypocrites and others imposing as priests and astrologers who fool innocent people in the name of religion.

*Muktir Dāk*. Bengali. One-act play. By Manmatha Roy. The play is based on a Buddhist legend.

*Dhīnglī*, tr. by Pranjivan Pathak. Gujarati play. *Doll's House* by Ibsen (English).

*Durgādāsu*, tr. by Jandhyala Sivannashastri. Telugu drama. Dvijendralal Ray's *Durgādās* (Bengali).

*Gītā Dhvani*, tr. by Kishorlal Mashuruvala. Gujarati. Religious poetry. *Srimad Bhagavad Gita* (Sanskrit). The translation is very faithful to the original.

*Hamlet*, tr. M.K. Kurian. Malayalam. Drama. Shakespeare's *Hamlet* (English).

*Kanakāngi*, adapt. by K. Satyanārāyana. Telugu. Novel. Shakespeare's *Othello* (English) changed into comedy.



*Kriṣṭ Jī Pairvī*, tr. by Parmanand Mevaram (1865–1938). Sindhi. Thomas-a-Kempis's work *The Imitation of Christ* (English).

*Militonā*, tr. by Jyotirindranath Tagore. Bengali short-story. *Militona* by Gautier Theophile (French).

*Pāsāni*, tr. by Pingali Nāgēndra Rao. Telugu play, Dvijendralal Roy's *Pāṣāṇī* (Bengali).

*Pañcarātram*, tr. Vallathol Narayana Menon. Malayalam. Drama. Bhasa's play in Sanskrit.

*Pūrab Joti*, adapt. by Jethmal Parsram. Sindhi. Prose. Edwin Arnold's *Light of Asia* (English).

*Sampūrṇa Bāṅkimcandra* (Vol. I), tr. by Vasudev Govind Apte. Marathi. Novels. Novels of Bankim Chandra from Bengali. Last volume was published in 1925.

*Samrāt Candragupta*, tr. Mahavirprasad Gahmari. Hindi. Novel. Hari Narayan Apte's novel of the same name (Marathi).

*Āndhra Sarvasvam*. A monthly journal, Ed. by Venkata Rao, Rajamundry. Though short-lived, it made a good impact.

*Arjun*. The nationalist Hindi daily of *Buddhi Sabha*, Ed. by Indra Vidyavachaspati. Openly opposed the policies of British Government.

*Gunsundari*. A Gujarati monthly. Ed. by Jayakrisna Nagardas Varma. A magazine devoutly devoted to the problems of woman.

*Hindī Pracāraka*. A Hindi monthly published by Hindi Sahitya Sammelan (Pracara Karyalaya, Madras) in order to popularize Hindi in Southern India, ed. by Hrisikesha Sharma Tailanga.

*Kallol*. A Bengali monthly. Ed. jointly by Gokulchandra Nag and Dineshranjan Das, and after the former's death by the latter alone. It played an important part in ushering in the post-Tagorian period in Bengali literature. The journal was discontinued after 1929.

*Matawālā*. A Hindi weekly. Ed. by Suryakant Tripathi, Nirala. Made an important contribution towards the growth of romanticism in Hindi. The editor himself wrote for the column 'Cābuka' under the pen-name 'Gargaj Singh Verma'.

*Matr̥bhūmi*, Ed. by K.P. Kesava Menon. A Malayalam journal started as a periodical associated with the Nationalist Movement. Later on it became a daily and attained the position of one of the leading ones in India.

*Milan*. An Assamese magazine reflecting the voice of the students—mainly their grievances and aspirations. Among its editors were Gargaram Chaudhury, Dimbeshwar Neog and Binanda Baru.

*Prajātantra*. An Oriya daily. Dr. Harekrushna Mahatab was its founder-editor. Almost all contemporary Oriya writer of merit were associated with this paper. Present editor: Bhartruhari Mahatab.

*Rangbhūmi*. A Gujarati quarterly. Ed. by Nrisimh Vibhakar. A magazine devoted to promote dramatic activity publishing plays and articles on stage-craft etc.

*Sārasvat*. A Konkani monthly magazine. Ed. by V.S. Kudva, published from Mangalore. Publication suspended for some time; began again in 1941 as a weekly and finally folded up in 1946. Contributors to it included such eminent men as the poet-laureate of Karnataka, Rashtrakavi Manjeswar Govind Pai, who wrote in his mother-tongue, Konkani, translating into it parts of *Gitanjali* of Rabindranath Tagore.

## 1924

Est. *Nepālī Sahitya Sammelan* at Darjeeling. Initially named *Akhil Bharatiya Nepālī Sāhitya Sammelan* and its executive committee members drawn from different parts of the country. Later on, it was reconstituted with members from Darjeeling alone, and renamed. It started publishing a magazine from December 1931 which stopped after 7th issue. Again it started publishing *Diyalo*, a literary quarterly, from 1960 as its organ. Since its inception it had several staunch Gandhians and freedom fighters. Its contribution towards an allround development of Nepali language and literature is immense.

Est. *Prācī Samiti* by a group of scholars including Arttaballabh Mohanty and Karunakar Kar for the purpose of publishing ancient and medieval Oriya literature. It brought out several works of the major poets of the medieval period including Upendra Bhanja, Dinakrushna Das and Abhimanyu Samanta Singha.

b. Achari, Jagati N.K. A Malayalam playwright. Wrote a large number of plays, mainly for the professional stage. Author of *Vidhava* (1944)

b. Adya Jha (d. 1980?). A Maithili writer concerned with children's education through mother-tongue, wrote *Maithilī pāṭhamālā* (1970) for children.

b. Amalendu Guha. A poet, critic and a scholar of Assamese. Among his collection of poems is *Tomālai* (1960).

b. Anima Singh. A Maithili writer and folklorist published her well-known work *Maithilī lokgīt* (1970); as well as a number of other works including collection of nursery rhymes for children—'Sisugit aor label' (1969).

b. Arjun Mirchandani Shad. A Sindhi poet. His poetical works include *Āun Ghṛīyuni Jo G'āindaru* (1957) and *Tapasya Jun Roshanyūn* (1974).

b. Avantsa Somasundar. A reputed Telugu poet of progressive movement. His *Vajrayudham* (1949) is one of the outstanding works. Also wrote plays and short stories; translated a few novels and stories from English.

b. Balakrishnan, K. (d. 1984). A Malayalam journalist and short-story writer. Was an active member of Revolutionary Socialist Party, founder and edited a



popular weekly *Kaumudi* which set new trends in Malayalam literature. Among his collections are: *Nirāmillāṭṭa Mārivilu* (1953) and *Madhuvidhupremam*.

b. Bhasi, Thoppil. A popular Malayalam dramatist, a member of the CPI. His plays depict the contemporary social situation from the point of view of a communist. The plays include: *Ninnal enne Kammūnistākki*, *Sarvekkallu*, *Muṭṭiyanāyā Putran*.

b. Bhaskaran, P. A noted Malayalam poet; later he earned fame as a film director too. Author of *Satrattile Oru Ratri* (1950), *Mulkiritam* (1951).

b. Bansidhar Mohanty (d. 1990). A prominent Oriya critic, essayist. Written books on Orissan culture and literature.

b. Birendra Kumar Bhattacharyya. A well-known Assamese novelist, poet, and short-story writer. Bhattacharyya gains inspiration from Gandhi and Rammanohar Lohia. Themes of his novels range from the life of Tankhul Naga's of Ukhrul to the freedom fighters of Assam. He has written twenty four novels, ten dramas and two collections of short stories. Among his well known novels are *Rajpathe ringiai* (1955), *Iyarungam* (1960), *Mrityunjay* (1970) for which he was awarded the Jnanpith prize in 1979.

b. Dattarām Krishna Sukthankār. A Konkani writer from Goa. Author of a collection of essays entitled *Manni Punav* (1977), which got him the Sahitya Akademi Award.

b. Elambam Nilakanta Singh. One of the most important Manipuri poets of post-independence period. His noted work *Catlasine Kadāidano Ibāni* (Let us go somewhere) was published in 1971. He initiated modernism in Manipuri, successfully appropriated from modern English and Bengali. Extremely competent in his use of metre and imagery.

b. Guruprasad Mohanty. A major Oriya poet. A follower of T.S. Eliot, he has ably depicted the alienation and morbidity of the modern man. Received Sahitya Akademi Award for his collection of poems *Samudrasnāna*.

b. Janakiballabh Pattanayak. An Oriya essayist, journalist and politician. He has translated poems of Bhartruhari from Sanskrit into Oriya.

b. Kamala Markandaya, now Purnaiah Taylor and an expatriate Indian settled in England. Her novels, written in English are widely varied in locale and characterization, focus on themes of East-West encounter, urbanization of Indian life, women in their various functional roles, etc. Publications include: *Nectar in a Sieve* (1954), *Some Inner Fury* (1955), *A Silence of Desire* (1960), etc.

b. Kishori Charan Das. An outstanding short-story writer in Oriya. His works include *Bhāṅgākhelanā*, *Lakṣa Bhaṅga* and *Maṇiharā*. The most recurrent theme of his stories is a search for meaning in life mostly by characters belonging to the upper middle-class.

b. Kulankunda Shiva Rao (d. 1992), more well known as 'Niranjana'. One of the founding members of the progressive literary movement in Kannada, a powerful

novelist in Kannada; author of *Vimocane* (1953), *Cirasmarane* (1955) novels dealing with social themes; *Koneya Girāki* (1953) collection of short stories.

b. Lainasing Bangdel. A prominent Nepali novelist and painter. His works include: *Mulukbāhira* (Outside the Country, 1948), *Maitā-Ghar* (The Bride's Parental Home, 1950), *Langadako Sathi* (The Lame Man's Friend, 1951), and *Rembrandt* (Rembrandt, 1966). He introduced surrealistic writing in Nepali through his third novel *Langadāko Sāthi*. His *Rembrandt* sets in the tradition of biographical novels.

b. Narain Datta Misra. A Dogri scholar, he translated Nehru's *Letters From a Father to His Daughter* into Dogri.

b. Narayan H. Samtani. A scholar in Sindhi, Hindi, Sanskrit and Pali. His well-known work is *Buddha Darśana* (1956).

b. Neelima Dutta. A well-known Assamese poet and a philosopher. Her first collection of poems is *Śeṣ nāi* (1965).

b. Nissim Esekial. One of the eminent Indian English poets. Among his works, *A Time to Change* (1952) initiates a new era in Indo-English poetry. His works include *Sixty Poems* (1953), *The Third* (1959), *The Unfinished Man* (1960), *The Exact Name* (1965), *Hymns in Darkness* (1976), *Latter-Day Psalms* (1982), etc.

b. Parappurathu (d. 1981). Real name: Mathai K.E. A popular Malayalam novelist; wrote short stories depicting the experiences of soldiers in the barracks and battle-field. His novel entitled *Paṇi tīrāṭṭa vīṭu* (1954) was a very popular work.

b. Popati Hiranandani. An essayist and fiction writer in Sindhi. Her works include *Hiku Puṣṭu Pandrahaṇ Pankhuryūṇ* (1962) essays; and *Mūṇ Tokhe Pyār Kayo* (1979), a collection of short stories.

b. Prabhjot Kaur. A major Punjabi poet; Sahitya Akademi Award-winner. Best known for her romantic/lyrical poetry as well as poems written under the impact of progressivism. *Supne Sadharan*, *Pankheru* and *Pabby* are her significant poetic collections.

b. Rafi, Ponjikkara. A Malayalam short-story writer and novelist. Challenged the established social order through his stories and novels. Novels: *Pāpikaḷ*, *Svarga dūtan*. Collections of stories: *Bhāvi*, *Cycle*, *Turanna Vāṭil*, etc.

b. Rama Rao, Kalipatnam. One of the greatest short-story writers in Telugu. A committed Marxist; his *Yajnam* (1966), a story, is unparalleled in Telugu. His other significant works of short stories are: *Pempakapu mamakāram* (1979); *Asālarahasvam* (1949); *Rāgamavi* (1950); *Abhimānālu* (1952) and *Palāyatuḍu* (1953).

b. Ramsha (Venkataramashastri, Darbha). A popular short-story writer in Telugu. His play *Sitāpratima* won several awards. Famous as the editor of *Abhisārika*, a magazine on sex-education.



b. Revatdana Kalpit. A pioneer of progressive poetry in Rajasthani. His famous poem *Inkalāba Rī Āndhi* is a representative poem of the progressive trends in Rajasthani. People still remember his immortal poem 'Barkha Binani'. Humanistic in attitudes his poems are free from artificialities, his imagery is ingenuous and simple. He raised his voice against feudal system and its oppressive policies and inspired the common man in their struggle against tyranny.

b. S.L. Bhairappa. A popular novelist in Kannada, wrote mainly on themes related to Hindu philosophical ideas.

b. Samaresh Basu (d. 1988). An eminent novelist and short-story writer in Bengali. Described by some critics as 'declassed' writer, he started his career by portraying the factory workers, vendors and the low caste village folk. He has also written a number of political novels and short stories. His novel *Bibar* (1965) created furore among the reading public for its daring theme. His works in this period include: *Uttaraṅga* (1951), *Biṭi Roḍer Dhāre* (1952), *Śrīmatī Kāfe* (1953). His novel *Bibar* (1965) is considered by some, a landmark in Bengali literature.

b. Sanjiva Dev. A versatile Telugu writer, critic, essayist, short-story writer. His essays and lectures are collected in 13 volumes: his short stories compiled in a volume entitled *Professor Bhārya* are noteworthy for their technique.

b. Shilabhadra (real name Revati Mohan Sharma). A well-known Assamese short-story writer. Two of his popular short-story collections are *Samudra Tirand* and *Tarua Kadam*.

b. Sukumaran Tatapuram. A Malayalam short story writer, novelist, translator, writer of children's literature and travelogues. Among his works are *Nāzhi Maṇṇu* (1952), *Nīrcuzhi* (1950), *Jvalayum puvam* (1953)—all short stories.

b. Sundari Uttamachandani. A short-story writer and novelist in Sindhi. Her work *Vichoro*, a collection of short stories, won her the Sahitya Akademi Award in 1986.

d. Damodar Khushaldas Botadkar (b. 1870). A Gujarati poet, author of *Kallolini* (1912), *Srotasvini* (1918), *Nirjharini* (1921), *Rāṣṭraṅgīni* (1923) all collections of poems, noted for intimate pictures of family life drawn in simple and tender language.

d. Gopinath Nanda (b. 1869). The noted Oriya philologist and critic. His works include the monumental *Oḍiā Bhāṣātattva* (1927), the first comprehensive study of Oriya, and *Śabdatattvabodha Abhidhān* (1916), the first Oriya etymological dictionary, and *Śrī Bhāratadarpaṇa* (1928), a critical appreciation of Sārālā Mahābhārata.

d. Kumaran Asan (b. 1873). One of the greatest poets in Malayalam. His life was tragically cut short in a boat accident on the 16th January this year. *Nalini* (1911) and *Lilā* (1914) are his well-known poems.

d. Manmohan Ghos (b. 1869). While in England he published in the collection

*Primavera* (1890) which also included works of Laurence Binyon, Stephen Phillips and Arthur Cripps. *Songs of Life and Death* (published posthumously in 1926) despite its pronounced elegiac notes also concentrates on love of Man and Nature. His other works include *Orphic Mysteries* and *Immortal Love* written after his wife's death in 1918, an abandoned half-finished epic *Perseus the Gorgon Slayer* (1898–1914) and an unfinished play *Nollo and Damayanti* with obvious Shakespearean influence and a fragmentary lyric-epic *Adam Alarmed in Paradise* (1918).

d. Nilamani Vidyaratna (b. 1867). Editor of the Oriya journals *Sambalpur Hitaisini*, *Prajābandhu* and *Utkala Madhupa*. He pioneered the movement for the unification of Oriya speaking areas into one homogenous state.

d. R. Krishnamacharyu (b. 1869). A noted scholar and writer of Sanskrit. Wrote romances, serious essays and edited several texts.

*Bāng-i-Darā* (The Call of the Caravan Bell). Urdu. Poetry. By Muhammad Iqbal. It contains pieces like *Tasvir-i-Dard* (Picture of Pain), 'Himala' (Himalaya), 'Naya Shivala' (New Temple) and 'Tarana-i-Hindi' (Indian Songs). The work breathes intense patriotic and nationalistic feeling.

*Bişer Bāṣī*. Bengali. Poetry. By Kazi Nazrul Islam. Like the poems in *Agnibīnā* (1922), these poems too are marked by a spontaneity of expression, uncontrolled passion and fiery diction. The poems became extremely popular because of their rhetorical flourishes, and the spirit of revolt.

*Hrdayēshvari*. Telugu. Poetry. By Tallāvajjhala Sivashankara Shastry. A trend-setting work by Tallāvajjhala, known as 'Sabhāpati' (President) of the Telugu romantic poets.

*Jhāṇḍā Ūcā Rahe Hamārā*. Hindi. Song. Shyamlal Parsad sung it for the first time at the flag-hoisting of Congress in Kanpur in 1925. Since then till 1947 it used to be sung at many national events. Originally a long piece of work edited by Purushottam Das Tandan.

*Kadapaṭi Viḍukōlu*. Telugu. Poetry. By Duvvuri Rami Reddi. A poem on the theme of separation of the beloved. The title means 'The Last Farewell'. A popular work in the first-quarter of his century.

*Kaṇṇunīrtuḷḷi*. Malayalam. Poetry. By Nalappattu Narayana Menon. An elegy moaning the untimely death of the poet's wife.

*Karbālā*. Assamese. Poetry. By Raghunath Chaudhury. The poet describes the tragic episode of Karbala. Imam Hussain with only 72 followers fought a pitched battle with enemy forces of 5,000 soldiers and died fighting till the end. The poet has given a very moving picture of the entire event of Karbala. The poet has profusely used Arabic and Farsi words to create the middle-eastern locale.

*Kāvya Kusumāvaḷi*. Telugu. Poetry. By Venkata Parvatisvara Kavulu. Some of



their earlier poems written around 1912–14 were included in this anthology marking the beginning of *Bhāva Kavita*.

*Mithilā Gītāñjali*. Maithili. Poetry. By Yadunath Jha Dvijavar (1881–1935). An anthology of songs, some of them are patriotic in nature.

*Nivēdana*. Kannada. Poetry. By D.V. Gundappa (D.V.G.). Kannada lyrics. These are poems in old metres expressing modern experiences. Most of the poems deal with the power that created this 'wonderful' world.

*Pāñcālī Capatam*. Tamil. Poetry. By Subramania Bharati. It is in two parts and consists of five *carukkam*. The first part was published in 1912 and the full text was published by Bharati Piracurlayam only in 1924 after the death of poet. Bharati's intension is not to create entire epic of Mahabharata in Tamil but to infuse new life to Tamil by composing a modern kāvya of everlasting values with new taste, new words and new meanings. *Pāñcālī Capatam* is a political allegory of representing the struggle of our freedom movement.

*Puṣpañjali*. Marathi. Poetry. By N.S. Rahalkar. S.N. Chapekar discusses and analyses the characteristics and peculiarities of modern poetry in the introduction.

*Rendālakarāñcī Kavītā*. Marathi. Poetry. By Eknath Pandurang Rendalkar. Collection of poems of the noted Marathi poet on various themes, love, god, and social justice. Some of his mystic poems are very similar to those of Tagore.

*Sāhityamañjari* (Vol. IV). Malayalam. Poetry. By Vallathol Narayana Menon. Contains a very impressive poem 'Ente Gurunāthan' (My Teacher), glorifying the life and ideals of Gandhiji.

*Śiva Pariṇaya*. Kashmiri. Poetry. By Krishna Razdan (1850–1925). Edited with translation in English by G.A. Grierson.

*Vanakumāri*. Telugu. Poetry. By Duvvuri Rami Reddi. A beautiful poem depicting the life of the shepherds and of a king and his young daughter living under exile among them. A representative of Telugu pastoral poetry.

*Vidyāranya Kāvya*. Kannada. Poetry. By Hosakere Chidambarayya. A narrative poem 'Campu' metre on the life of Vidyaranya who inspired the founding of the Vijayanagara Empire.

*Nivedan*. Marathi. Autobiography. By Dharmanand Kosambi. Coming from a remote place in Goa, Kosambi was inspired by a small Marathi biography of Buddha and decided to study Buddhism. He learnt Sanskrit, Pali and English, travelled extensively on foot, in the Himalayas and upto Nepal, Tibet and Sri Lanka to master Buddhism. His autobiography narrates this endeavour in an objective manner, displaying literary talent.

*Sviya Caritram*. Telugu. Autobiography. By Kastūri Sivashankarakavi, a Sanskritist.

*Basava Caritre*. Kannada. Biography. By Hardekar Manjappa. The life and works of Basaveshvara a great social and religious reformers and important 'Vacana' poet of North Karnataka who flourished in the twelfth century.

*Gokhale Ji Hayāti*. Sindhi. Biography. Gokhale, a freedom fighter, by Tejumal Shahani.

*Haribhaū Āpte Yāñcyā Athavāñi Va Sāmājik Kēdambaryā*. Marathi. Criticism. By Bhagavat Naryan Deshpande. An account of Hari Narayan Apte's life and memories and analysis of his novels.

*Nyā Mahādev Govind Rānaḍe*. Marathi. Biography. By N.R. Phatak. A voluminous biography. Ranade who gave a new mould to the modern political and social history of India.

*Himālayano Pravās*. Gujarati. Travelogue. By Dattatreya Balkrishna Kalelkar. It describes the author's visit to the Himalayas and to several pilgrim-centres. Written in a picturesque style and depicting the beauty of the mountain and the forest, it is a landmark in Gujarati.

*Kavitāśikṣaṇ*. Gujarati. Literary Manual. By Balvantrai Thakore. A work on the art of composition verse and appreciation of poetry. In the appendix the writer discusses the language of poetry and figures of speech. First of its kind in Gujarati.

? *Kendra Sabhā*. Assamese. Essay. By Satya Nath Bora (1860–1925). A satirical essay on Assamese society addicted to customs and rituals.

*Manomukur*: 1 to 4. Gujarati. Essay. By Narasimhrav Divetia. The four volumes were published in 1924, 1936, 1937 and 1938 respectively. A collection of essays on different aspects of criticism distinguished by an intellectual temper and objectivity that made it significant at that time.

*Āgneyagiri*. Assamese. Novel. By Daivachandra Talukdar (1901–1968). The theme is the plight of a Hindu widow.

*Aminā*. Telugu. Novel. By Chalam. The biggest novel of Chalam and one of the biggest in Telugu. Four parts (II pt. 1926; III pt. and IV pt. 1942). Stated to have been based on a real story. Chalam dedicates the work to 'Aminā' the real person, source of the character. Aminā, a Muslim girl of a fisherman family, working as a maid-servant is being beaten and sent out of home for being intimate with the master. She is abused by those women, who have illegal relationship with the same man. The story develops the theme of hypocritic values of the society and the suffering of an innocent girl.

*Bāriṣṭaru Pārvatisamu*. Telugu. Novel. By Mokkapati Narasimhashastri. This novel is a satire on the customs of orthodox Brahmin families and the hypocrisies of the Western educated youngmen. The hero Parvatisam, whose character



is ridiculous because of his anglicised mannerisms, is a well-known character in Telugu.

*Caugān-i-Hasfī* (The game of life). Urdu. Novel. By Prem Chand. A famous Urdu novel based on *Raṅgbhūmi* (1924) in Hindi. A powerful story of rural life. See *Raṅgbhūmi*.

*Gaḍḍalikā*. Bengali. Short-story. By Rajsekhar Basu 'Parasuram'. A collection of five hilarious stories with a strong satirical undertone that assured the author of a permanent place in the history of Bengali fiction. This is the first work of Parashuram which became a classic.

*Ha-Ya-Ba-Ra-La*. Bengali. Tale. By Sukumar Ray. The author creates a vivid and colourful 'nonsense world' where men, birds and beasts all live and behave alike. First appeared in the journal *Sandesh*. Posthumously published in a book form.

*Ibrat* (Lesson). Urdu. Novel. By Md. Ali Tabeeb. Considered to be the best work of the author and an important historical fiction in Urdu. It is about the love of Honoria, daughter of Queen Placidia of Italy, and John, son of Maximus, Governor of an African colony ruled by Queen Pacidia. Successful portrayals of many important personalities of Europe. 3 volumes ran into eight editions.

*Janakī bāi*. Bengali. Novel. By Nurunneccha Khatun. Based on the accounts of Allauddin's invasion of Gujarat the novel counteracts the fictional accounts of the invasion provided by the Hindu writers.

*Kaṅkaṇa Cora*. Kannada. Novel. By B.P. Kale. Apparently located in a historical period is actually a detective novel with a strong didactic tone culminating in the moral; avoid company of bad characters.

*Nirbhāgya Vanite*. Kannada. Novel. By R. Kalyanamma. Its theme is the suffering of women in contemporary Hindu society, the problems of dowry and the miseries of a spoiled family. It advocates 'love marriage' and criticizes dowry.

*Raṅgbhūmi*. Hindi. Novel. By Premchand. It deals with various aspects of the national life—its economy and industrial position during early 20th century. The novel is an expression of Gandhian attitude towards rural India, its decay due to the impact of capitalism. An important work projecting the rural Indian society. This is the Hindi translation of his Urdu novel *Caugan-e-Hasti* (The game of life), 1924 which Premchand started writing in 1922.

*Asam Pratibhā*. Assamese. Play. By Padmanath Gohain Barua (1871–1946). It deals with the life of two great Vaisnavite saints—Sri Sankaradeva and Madhava Deva. Religious discourses were included in the dialogue. But the play was not acceptable to the public, probably it hurt their religious feelings. Lakshminath Bezbarua wrote a damaging review of this work. In the bitter warfare of words, the play was forgotten; is not even traceable now.

*Bebandaśāhi*. Marathi. Play. By Vishnu Hari Oundhkar. Based on Sambhaji's life.

Modelled after Gadkari's *Rājasannyās* (1922). Extremely popular for at least four decades. Oundhkar was himself an actor.

*Bhūt ne bhram*. Assamese. Play. By Padmanath Gohain Barua. Like his other play, *Teṭon Tamuli*, this work is also a criticism of the prevailing superstitions in Assamese society.

*The Goddess*. English. Play. By Niranjan Pal. Inspired by Tagore's *Bisarjan* (Bengali), *The Goddess* is a three-act play exposing corruption and exploitation perpetuated in the name of religion by priests.

*Gulami Kā Nasā*. Hindi. Play. By Thakur Lakshman Singh. An early and enthusiastic literary representation of the Non-Cooperation Movement by a notable participant.

*Gulenār*. Assamese. Play. By Pajiruddin Ahmed. It gives a graphic description of a Moghal harem. First of its kind in the Assamese language.

*Hariścandra*. Telugu. Play. By Chalam (Gudipati Venkatachalam). A satire on Haris Chandra for his thirst for fame.

*Kālī Nāgain*. Hindi. Play. By Kishan Lal. About deceit in love; set in Egypt with a broad resemblance to the plot of Shakespeare's *Antony and Cleopatra*; characters have allegorical Muslim names.

*Karbalā*. Hindi. Play. By Premchand. A 'historical' play on Hindu-Muslim unity, in which some Hindus are shown fighting alongside Husain in the battle of Karbala. They also sing a hymn in praise of India.

*Mūla Gābharu*. Assamese. Play. By Radha Kanta Sandique. It centres round a well-known historical figure, Mula Gabharu, the wife of Frachengmun Borgohain. In 1527, Pathan General Tubbak invaded Assam and Burgohain was killed in this battle. His wife Mula Gabharu went to fight the battle to avenge the death of her husband and died in the battle-field.

*Panapurattu Viran*. Tamil. Play. By V. Swaminatha Sharma. It is an allegorical play based on the theme of Indian national movement.

*Rasaputra Vijayamu*. Telugu. Play. By Icchapurapu Yajnanarayana Shastri. Historical and patriotic play; it depicts the battle of Aravali, between Rājasingh, the Rajput Prince and the Armies of Aurangzeb. The book was banned by the British Government.

*Sītā*. Bengali. Play. by Yogeschandra Choudhury. Based on the episode of Sita's banishment in the Ramayana, the play became extremely popular. The 'Natyamandir' theatre of the famous actor Sisir Kumar Bhaduri was inaugurated with this play.

*Three Plays in Sanskrit* by V. Krishnan Thampi. It contains three plays written in Sanskrit dealing with modern sensibilities.

*Tilottamā Sambhav*. Assamese. Play. By Chandradhar Barua. Based on Michel Madhusudan's Bengali poem *Tilottamā Sambhav Kāvya*.



*Amarakośa Mithilā bhāṣā Vivṛti*, tr. by Mukunda Jha. Maithili. Lexicon *Amarakosa* or *Nāmalingānusāsana* of Amarasimha (Sanskrit).

*Gītāñjali*, tr. by Giridhar Sharma. Hindi. Poems. Rabindranath Thakur's Bengali work of the same name. Forewords in English by J.L. Jain and I.W. Jauhari.

*Kucikar Kuttikkataikal*, tr. by A. Madhavaiah into Tamil from his own stories written in English. In 1910, Madhavaiah wrote 27 short stories in English and published.

*Madhu Kalasamu*, tr. by Rayaprolu Subhā Rāo. Telugu. Poetry. Rubayits of Omar Khayyam. It contains translation of 75 verses.

*Mohini*, adapt. by Mirza Qalich Beg. Sindhi. *Shrimati Manjari* (Urdu) on the theme of Hindu-Muslim unity.

*Muktadhārā*, tr. by Shivram Govinda Bhawe. Marathi. Drama. Rabindranath Thakur's *Muktadhārā* (Bengali).

*Nil Pākhi*, tr. by Pabitra Gangopadhyay. Bengali. Play. From an English translation of the French play *The Blue Bird* by Maurice Maeterlink.

*Noṅgor Chēḍā Noukā*, tr. by Charu Chandra Bandyopadhyay. Bengali novel from the English version of the Japanese novel *Sono Omokaja* by Futabatai.

*Premāśram*, tr. by Prabhakar. Marathi. Novel. Premchand's novel of the same title (Hindi).

*Ratnadvīp*, tr. by Haridas Ghose. Bengali novel. R.L. Stevenson, *Treasure Island* (English).

*Śrīmat Pakavatkitai*, tr. by Bharati. Tamil religious poems. Bharati's translation of Srimad Bhagavadgita into Tamil is a landmark in the field of translation for its artistic way of expression. Bharati's introduction to Srimad Bhagavadgita in Tamil was also published independently as a book in 1955.

*Tiṇṭāmai Vilakku*, tr. by P. Thirukuta sundaram. Tamil. Prose. Mahatma Gandhi's essays on untouchability from English with parallel passages from Tirukkural, Manu and Bible etc.

*Bhārati*. A Telugu literary monthly, started by Kāsināthuni Nāgēśvara Rāo. The first Telugu journal to honorarium to writers and reporters.

*Kumār*. A Gujarati monthly Ed. by Ravishankar Raval and later by Bachubhai Rawat. It made great impact on Gujarati poetry and arts. Known for its illustrations and experiments in typography.

*Pañcāmirtam*. A Tamil monthly Ed. by A. Madhavaiah. Mainly devoted to short stories with themes of social reforms. A short-story titled 'Kannan Peruntutu', considered a landmark in the history of Tamil story, was published anonymously in the last issue of *Pancamirtam* (November 1925). Putumaippitan thinks that Madhavaiah is its author. The whole story, written in the form of dialogues ends with a protesting voice of untouchable.

*Ranbir*. An Urdu daily. Ed. by Lala Mulkraj Saraf, from Jammu. The first daily published from Jammu and Kashmir.

*Sadhanā*. An Assamese magazine which was also a mouthpiece of Assamese Muslim students at that time.

*Śanibārer Ciṭhi*. A Bengali weekly. Ed. by Jogananda Das. The journal was published intermittently in the first three years. From 1927 it became monthly and was edited by Sajankanta Das. In the history of Bengali periodicals, this journal has gained a bad name for criticizing rather cruelly young modern writers.

*Sārādā*. A Gujarati monthly. Ed. by Gokuldas Raicura. A sophisticated illustrated magazine.

*Sunder Sahita*, a periodical in Sindhi was started by Melaram Vasani.

## 1925

The revolutionaries belonging to the Hindustan Republican Army stopped a train near Kakori railwaystation in Uttar Pradesh and looted the mail van. Four revolutionaries were hanged in this case. Ram Prasad Bismil mounted the gallows on 19 December 1925 while singing the song: *Sarfarosi ki tamannā ab hamāre dilme hai / dekhnā jor kitnā baju e-qātil me hai*.

*Cuyamariyātai Iyakkam*. In 1925, E.V. Ramaswamy Naicker, popularly known as Periyar E.V.R. left Congress owing to Brahmin domination and started his own organisation in the name of Suyamariyātai Iyakkam, *The Self-Respect Movement*. In the beginning, the self-respect movement served as a tool for uplifting the Dravidian against the tyranny of Brahmins and later it became a political party. It had tremendous impact in all walks of Tamils and was responsible for the creation of a new Dravidian literature.

Alluri Sitaramaraju, a great patriot who rebels against the British Government, in the agency areas of Godavari and Visakha districts. This created a new sensation in Andhra.

First Indian Communist Conference at Kanpur. Singara Velu Chettavi presided over the Conference.

Savarkar led the movement letting the untouchables enter temples at Ratnagiri. The first joint Ganesh Festival of high-castes and untouchables at his behest.

b. Antati Narasimham. A famous novelist in Telugu, who toiled to propagate the eradication of caste system through his novels; beginning with *Ādarsam* (1950). Also left a mark in children's literature.

b. Antony, P.J. (d. 1979). A Malayalam playwright and actor. Wrote more than thirty play on contemporary problems.



- b. Arudra (Bhagavatula Sadashiva Shastri). A popular poet of progressive group; Sri Sri hailed Arudra as his heir in Telugu literature. His poetry was marked by Eliot's influence.
- b. B.C. Ramachandra Sharma. One of the important modernist poets and short-story writers in Kannada. He shifted the central focus of Kannada short stories from 'social' (progressive) to 'individual'. His poems and short stories deal with the internal tensions of a modern individual. Attached too much importance to sex and technical devices in poetry and narratives. His works include *Ēḷusuttina Kōṭe* (1953) poetry, *Beḷagayitu* (1972) short stories.
- b. Badal Sarkar. A distinguished Bengali playwright who influenced the Bengali stage in the fifties and then the theatre movement all over India. His works include *Ebam Indrajit* (1962/65), *Bāki Itihās* (1967).
- b. Bairagi, Aluri (d. 1978). A distinguished progressive poet, who popularised verse libre; wrote extensively in Telugu and Hindi. His important Telugu works are: *Cikaṭi niḍalu* (1950); *Nūtilo gontukalu* (voices in a well); (1954) is a unique work in Telugu. A good translator, translated from Hindi, Bengali, Urdu and English.
- b. Bhubaneswar Mahapatra. A popular Oriya dramatist. His works include *Badhābandhana*, *Rajamukāṭa*, *Manadeula*, etc.
- b. Biruduraju Ramaraju. A Telugu poet; composed poetry with 'Dāsarathi' for some time as poet-due and later with C. Narayana Reddi. Then the pair was popularly called as 'Ramanārāyana Kavulu'; later he dedicated himself to folklore studies.
- b. Chandranath Mishra 'Amar'. A versatile Maithili poet, a biographer, novelist, short-story writer and critic. He published seven collections of poems between 1952 and 1975. His works include *Vidāgari* (1963, novel), *Virakanyā* (1950, short stories).
- b. Evagrio Francisco Jorge (d. 1975?). A prominent freedom-fighter and militant Konkani journalist. His books include: *Eka Mansacem Nosib* (1966), being tr. of Mikhail Sholokov's novel; *Salazar ani Goem*—essays (1956). Also wrote *Salazar's Rule in Portugal and the Goa Case* (1959) in English.
- b. Gopal Chandra Mishra (d. 1990). An Oriya poet, critic and essayist. His works include *Bhīru Yuthikā* (1952), *Aneka Rtura Kākaḷi* (1949), both collections of poetry.
- b. Ibohal Singh, Khumanthem. Manipuri poet and novelist. He had no formal education but learnt Bengali and English on his own initiative. Author of the anthology *Nacom Lei* (Bouquet, 1948). His first novel *Eidi Oktabini* (I am a whore) created a sensation among one section of the readers for its frankness and realism.
- b. J.M. Lobo Prabu. A writer in English; written socio-psychological and sensational plays, some of which manifest the impact of cinematography and crime

fiction. His works include *Mother of New India* (1944) and *The Collected Plays* (1956).

b. Janaki Ballabh Mohanty. An Oriya poet and critic. His works include *Tiryak* (1951)—poetry; *Vicitrayamā*—poetry; *Odiā Sāhitya Parikrama*, *Ādhunika Odiā Sāhitya*—literary criticism.

b. Jaswant Singh Neki. A major Punjabi poet; a reputed psychiatrist; best known for his neo-mystic poetry. He has been awarded Sahitya Akademi Award for his collection of poems *Karma dī Choh ton Magron*.

b. Krishnachandra Simha Pradhan. An eminent Nepali critic and essayist. His works include *Kavi Vyathit Ra Unako Kāvya-Sāadhanā* (Poet Kedarman Vyathit and his practising of Poetry, 1958), *Nepālī Upanyās Ra Upanyāskār* (Nepali Novels and Novelists, 1980). He was influenced by Marxism.

b. Kuttikrishnan Katavanadu. A Malayalam poet, journalist. Author of a large number of poems, basically romantic in nature.

b. Laishram Samarendra Singh. A noted Manipuri poet and painter. His first book of poems *Wa Amanta haige telanga* (one word with you Kite) published in 1962. He got the Sahitya Akademi Award in 1976.

b. M. Kamal (Mulchand Bindrani 'Kamal'). A major poet in Sindhi. His poetical works include *Bāhi Jā Waritha* (1986), a collection of 72 ghazals.

b. Mahamma Piar. An Assamese novelist, and a short-story writer. His novels include *Prīti Upahār* (1948), *Sangram Marahapapari*, etc. The author mostly deals with the life of Assamese Muslim with a reformist zeal.

b. Manohar L. Sardessai. A major Konkani poet, with several collections to his credit, prominent being *Goeām Tujea Mogā Khātir* (1961) and *Zāiāt Zāgē* (1965) won Sahitya Akademi Award. Also ed. *Nabat* (1942).

b. Mohinder Singh Sarma. A major Punjabi fiction writer. His best known novels are *Piran Malle Rah* and *Kangan te Kandhe*. Romantic idealistic treatment of love tempered by humour and wit are the main characteristics of his fictional world.

b. Mohan Rakesh (d. 1972). A Hindi short-story writer, novelist and more well known as a dramatist. Author of the plays *Aṣāḍh ka Ekdin* (1959), *Ādhe Adhūre* (1963).

b. Nilina Abraham (d. 1994). A noted translator from Bengali into Malayalam.

b. Raj Kumar Surendrajit Singh (d. 1982). A noted Manipuri poet, author of *Basantagi Bāsi* (1970).

b. Rahman Rahi. The leading Kashmiri poet of the post-progressive period of 'modern sensibility'.

b. Ram Basu. A Bengali poet committed to Marxist ideals. His poems reflect intense passion and emotions of youth. His works include, *Yakhan Yantranā* (1954), *Dr̥syer Darpaṇe* (1956).



b. Ravindra Kelekar. A noted Konkani essayist; also wrote travelogues and reflections. Books include *Velleveleo Ghulo* (1971)); *Himālayānt* (1976) which won the Sahitya Akademi Award; *Uzvādāce Sur* (1973), *Bhajagovindam* (1973) and a Konkani version of the *Mahābhārata* in two volumes (1987).

b. Shivanath. A Dogri scholar and translator. The author of *A History of Dogri Literature*; has written a monograph on Dogri writer B.P. Sathe.

b. Vishnu Bharadvaj. A Dogri playwright. The author of *Thaṇḍiyan Dhārān Makade Ngare*.

b. Wanjara Bedi (Sohinder Singh Bedi). A scholar of Punjabi folklore. His *Lok Akhde* is a significant contribution to the study of Punjabi folklore.

d. Chittaranjan Das (b. 1870). A famous political leader and a poet, editor of the periodical *Nārāyaṇ* (1914). His works include, his books of poems, *Sāgar Saṅgīt* (1913), *Antaryāmī* (1914).

d. Gokul Chandra Nag (b. 1895). The joint-founder of the periodical *Kallol*, the principal organ of the post-Tagorian Bengali literature. His works include *Pathik* (1925), a novel and *Māyā Mukul* (1927), a collection of short stories.

d. Kamalasankar Pransankar Trivedi (b. 1857). A Gujarati scholar well-known for his works on the Gujarati language.

d. Krishna Razdan (b. 1850). An outstanding Kashmiri writer of Lila verse (excelling in Rasa-lyrics and devotional *vatsun*).

d. Radha Charan Goswami (b. 1859). An important Hindi writer of Bharatendu school. Edited the magazine *Bhāratendu*.

d. Satyanath Bora (b. 1860). A well-known Assamese essayist. Among his popular books are: *Sārathi* (1915), *Cintakali* (1925), and *Kendra Sabhā* (1924). He also wrote a book of songs entitled *Gītāvali* (1888).

d. Singha Dutta Dev Adhikari (b. 1889). An Assamese poet, prose-writer, and the founder of the magazine *Argha*. He published one of his collection of poems *Kavitā Lahari* (1918).

d. Varakaneri Vēnkatesa Subramaniya Iyar (V.V.S. Iyar), (b. 1881). A barrister, who became a radical nationalist; edited Tamil daily *Tēcapaktan* (Desabhaktan) after Tiru. Vi. Ka. His collection of short stories titled *Maṅkaiyarkkaraciyyin kātal Mutaliyar Kataikal* (1917) is a landmark in Tamil literature. He translated *Tirukkural* in English while he was in Bellary jail for nine months in (1922–23). His *Kamba Ramāyānam—A Study* (later published by Delhi Tamil Sangam in 1950) is a pioneering work in the field of Indian comparative literature.

*Kavitā Kaumudi*. Anthology of poems in several languages. Compiled by Ram Naresh Tripathi. A collection of popular poems in Sanskrit, Bengali, Hindi and Urdu in eight volumes.

*Achutā*. Hindi. Poetry. By Mohan Lal Mahato Viyogi verses on social and national problems.

*Āśu* Hindi. Poetry. By Jayashankar Prasad. An important work in Chāyāvādī poetry. A poem of love and beauty marked by an intensity of emotion and fine poetic craft.

*Enki pāṭalu*. Telugu. Poetry. By Venkata Subba Rao Nanduri (Vol. II, 1953). One of the outstanding works of modern Telugu. *Enki* is the immortal character, representing the devoted simple, rustic woman of Andhra, dedicated to her husband Naidu. The style of the songs is simple, graceful, close to folk idiom, yet strikingly original.

*Intikhāb-i Sukhan*. Urdu. Poetry. Edited by Altaf Husain Hali in 11 volumes. Last volume came in 1943. Collection of poems by various Urdu poets each volume contains poems of several poets.

*Jada Kucculu*. Telugu. Poetry. By Rāyaprolu Subba Rao. A collection of lyrics; an important work of Subba Rao.

*Jhēṇḍīcī Phule*. Marathi. Poetry. By Keshavkumar alias P.K. Atre. A collection of satirical and humorous poems.

*Kaṭinām Upavāsaḥ*. Sanskrit. Poetry. By D.T. Tatacharya published from Kumbhakonam. A satirical poem.

*Kamal Kali*. Assamese. Poetry. By Sita Nath Brahma Chaudhury. One of the well-known poets who mainly wrote about the different moods of nature.

*Kinnera Sāni Pāṭalu*. Telugu. Poetry. By Visvanatha. An outstanding work in modern Telugu, a memorable lyrical epic in seven cantos on a legend relating to the rivulet Kinnerasani.

*Kokilamma Pellī*. Telugu. Poetry. A *geya kavya* by Visvanatha Satyanarayana. A famous lyrical work in Telugu written in *matra chandas* and presenting the cuckoo as a character. Printed along with *Kinnerasāni pāṭalu* in the same volume in 1925.

*Kṛṣṇa Pakṣamu*. Telugu. Poetry. By Devulapalli Krishna Shastri. The most prominent work in Telugu romantic literature. The poems 'Pravāsamu' and 'Ūrvasi' were included in the second edition.

*Pañcavaṭī*. Hindi. Poetry. By Maithilisharan Gupta; one of the best *Khaṇḍa Kāvya*s in Khadi Boli. Based on the Ram legend, it is a beautiful blending of tradition and modernity.

*Pūrabī*. Bengali. Poetry. By Rabindranath Thakur. The volume has been dedicated to Victoria Ocampo, an eminent intellectual of Argentina who was the host of Tagore during his stay there. In many of the verses the poet seems to be hearing the approaching footsteps of death, but what distinguishes the work are the passionate love-poems contained in them.

*Sūta purāṇamu*. Telugu. Poetry. By Ramaswami Choudhary, Tripuraneni. An epic



in four cantos. The hero, a rationalist, studies all the puranas and consults scholars but none can satisfy him and clarify his doubts. Finally, he meets *Sūta*, the traditional narrator of puranas, who in his turn explains him that these works have been created in his name to serve their own needs.

*A Nation in the Making*. English. Autobiography. By Surendranath Banerjea (1848–1925). The autobiography traces the growth of the Indian National Movement and is a public vindication of the moderate politics within the Congress.

*Bhāṣāsāhitya caritram*. Malayalam. Literary history. By Attur Krishnappisharati. A history of Malayalam literature.

*Gul Phul*. Sindhi. Essay. By Parmanand Mevaram, vol. II, 1936.

*Kasmīr Jo Sair*. Sindhi Travelogue. By N.R. Malkani.

*Kelavaṇinā Pāyā*. Gujarati. Essay. By Kishorlal Mashruvala. An outstanding collection of essays on education. The book has undergone two reprints with some modifications in 1934 and 1939.

*Mahakmah-yi Nazīr Ahmad, Shibli, Āzād, Halī Ki inshapardāzi par*. Urdu. Criticism. By Syed Jalal. Comparative study of Nazir Ahmad, Shibli, Azad, and Hali, four Urdu poets.

*Rūdād-i Urdū*. Urdu. Philology. By Rashid Ahmad Siddiqi. An essay on the origin and development of Urdu language and literature.

*Bīra Oḍiā*. Oriya. Novel. By Ramachandra Acharya. On the miserable condition of Orissa under Mughal rule. The oppression of Takikham and the successful resistance of paiks, the traditional army of Orissa, are delineated.

*Cantanak Kāvati*. Tamil. Short-story. By Ti. Ja. Ranganathan. Collection of Tamil short stories mostly marked by cynicism and satire. 'Cantanakkavati', the title story tells the story of a man who earns his livelihood by cheating the ordinary people to kindle their religious sentiments.

*Campā*. Rajasthani. Novel. By Srinarayan Agarwal. Like early novels in most of the languages, it is reformatory in nature, its theme being problems of old age marriages and social evils associated with them.

*Kaḷī Bohū*. Oriya. Novel. By Kuntala Kumari Sabat. It is a story of the misery of a young widow who was finally happily married by a social reformer. A powerful defence of widow-marriage by the woman novelist.

*Kanakalatā*. Oriya. Novel. By Nanda Kishore Bal. A novel with a rural background, its theme being widow-marriage.

*Kāntam Kathalu*. Telugu. Short-story. By Munimanikyam Narasimharao. Centering Kantam, which became one of the writer depicted the middle-class family

life in many stories particularly the typical Telugu humorous situations between the husband and the wife.

*Kulābyācī Dandi*. Marathi. Novel. By N.S. Phadke. This novel set a new trend of dominance of love as the theme of Marathi novel. A veteran novelists like N.H. Apte, V.N. Joshi was impressed by the hypnotising world of Phadke's novels. V.S. Khandekar has openly acknowledged Phadke's influence on him.

*Naa Tundi*. Oriya. Novel. By Kuntalal Kumari Sabat. A novel depicting the caste-ridden society, and criticises the evil system.

*Nirmal Bhakat*. Assamese. Novel. By Rajani Kanta Bordoloi. A popular novel based on Tennyson's *Enoch Arden*. It starts with the third invasion of Assam by Burmese hordes. While other novels of Rajani Kanta are heroine oriented, this is his only novel dominated by the hero.

*Nonṭikkilī*. Tamil. Short-story. By Ti. Ja. Ranganathan. These short stories are a perfect blend of narrative skill and artistic form. 'Nonṭikkilī', the best in the collection is about a lame girl who decides not to marry. Some critics find similarities between the character of the lame girl and Elina in Turgenev's novel *On the Eve*.

*Rājadrohī*. Oriya. Novel. By Godavarish Mohapatra. Based on the historical fact of a revolt of a feudal lord against the King of Khudra/Khuda in Orissa.

*Shām-i-Zindagō*. Urdu. Novel. By Rasid-ul-Khairi. An extremely popular Urdu novel which made its author quite famous. It is about a father's ill treatment of his child son who dies because of his mercilessness. The dead aunt of the child upbraids the father in a dream. He undergoes a change and repents sincerely.

*Śyām Sundar*. Marathi. Novel. By Shripad Krishna Kolhatkar. The pathetic and noble story of a youth who sacrificed his life for the task of upliftment of untouchables.

*Akala Badī Ki Bhainsa*. Rajasthani. Play. By Narayandas Agarwal. A humorous play contrasting two men, one wise, the other fool. Basically a didactic play.

*Janmejaya Kā Nāg-Yājña*. Hindi. Play. By Jayshankar Prasad. Depicts at first conflict and then reconciliation between the Arya King Janmejaya and the non-Aryan Nāg people.

*Pardah-yi ghaflat*. Urdu. Play. By Sayyid Abid Husain. It depicts the reactions of the members of a family engaged in a dispute over property. The title means 'The Veil of Ignorance' indicating the importance of reform and particularly the emancipation of women.

*Sīthanā Sudhār Nāṭak*. Rajasthani. Drama. By Bhagvati Prasad Daruka. The tone of the play is reformatory. The playwright has raised a strong voice against abuses sung at the time of marriages.

*Śōnit Kunwarī*. Assamese. Drama. By Jyoti Prasad Agarwala (1903–1951). A



modern execution of a paورانic theme, with refined technique and characterisation the drama has become one of the outstanding contributions to Assamese literature.

*Soubhāgyalakṣmī*. Marathi. Play. By S.A. Shukla. On a child-widow, her transformation from a helpless situation to her remarriage and final contentment.

*Sthānik Svarājyasansthā Ūrpha Municipality*. Marathi. Play. By Madhavrao Joshi. A powerful humorous and satirical play exposing election-oriented politics.

*Acalāyatan Yā Viplav*, tr. by Rupnarayan Pandey. Hindi. Play. Rabindranath Thakur. *Acalāyātan* (Bengali).

*Cattiyārtta Pirākacam Allatu Unmaineri Vilakkam*, tr. by M.R. Jampunathan. Tamil. Philosophy in 2 volumes. *Satyārthaprakāśam* by Svami Dayanada Sarasvati (Hindi).

*Imitation of Christ*, tr. by Anon, published by Codialbail Press, Mangalore. Konkani religious reflection. Thomas A. Kempis's classic (English).

*Kālidās Granthāvali*, tr. by Kanhaiyalal Mishra. Hindi. Prose. All works attributed to Kalidasa (including *Nalodaya*), *Śṅgāratilak*, *Śrūta-bodha*) from the Sanskrit.

*Kātampari*, tr. by R.V. Kirusnamācāriyār. Tamil. Narrative. *Kādambari* by Bana (Sanskrit).

*Nūrajāhān*, adapt. by Jonnalagadda Satyanarayana Mūrti. Telugu. Play. Dvijendralal Ray's, *Nūrajāhān* (Bengali).

*Pāvaṇṇaḷ*, tr. Nalappattu Narayana Menon. Malayalam. Novel. Victor Hugo's *Les Misérables* (English).

*Sohrab Rustumulu*, tr. by Sripada Kāmesvara Rao. Telugu. Play. Dvijendralal Ray's *Sohrāb Rustom* (Bengali).

*Āsām Hitaiṣi*. An important Assamese magazines, edited by Kamala Kanta Bhattacharya (1853–1936). Many well-known Assamese writers contributed to this magazine. Rajani Kanta Bordoloi serialised his novels, *Rādhā Rukminir ran* (1925) and *Tamresvarī Mandir* (1936) in this magazine.

*Bālak*. A Hindi monthly for children from Lohiya Saraya (Darbhanga) started by Ramkrishna Sharma.

*Bangalakṣmī*. A popular Bengali monthly for women. Ed. by Kumudini Basir. The stories and poems published here are generally conventional in nature yet the monthly provided many women writers a scope to express their ideas and problems.

*Dharma granthalaya Patrikā*. A Telugu monthly to promote literary movement started by Yadagiri Lakshmi Venkata Ramana, Kakinada.

*Gāṇḍīv.* A Gujarati monthly. Ed. by Natvarlal Vimavala devoted to light stuff, mainly caricatures and humorous articles.

*Gōlkoṇḍa Patrikā.* The most popular journal in Nizam dominions, to promote the cause of Telugu language and culture. Ed. by Suravaram Pratāpa Reddy, a noted scholar and critic. Started as fortnightly and later issued as weekly and daily from Hyderabad.

*Karṇāṭaka Bandu.* A Kannada journal. Ed. by Y. Nagesha Shastry and T. Veeramallappa from Bellari.

*Kirti.* A Punjabi monthly. Ed. by Bhai Santokh Singh. First journal in Punjabi committed to Marxist ideas.

*Kaumudī.* A Gujarati quarterly. Ed. by Vaidya Vijayrai. Literary magazine, devoted mainly to criticism.

*Sainika.* A popular Hindi daily from Agra. Ed. by Pandit Shrikrishna Datta Paliwal. Played important role in social and political awakening.

*Śrīmān mahārājā Samskr̥ta-pāṭhaśālā patrikā.* A scholarly journal in Sanskrit published from Mysore. It published original Sanskrit writings of modern authors occasionally.

## 1926

Est. *Andra Viśva Kalā Prishattu* (Andhra University), as the fulfilment of the long felt dream of Telugu people.

Est. *Ānand Saṅgīt Maṇḍalī*, a theatre group for children, by G.R. Shirgoppikar. The unique feature of this troupe was the use of upto-date machinery and devices like moving curtains, trick scenes, etc.

Est. *Kavitā Samiti*, a literary organisation at Visakhapatnam by Sri Sri, Vaddadi Sitaramanjaneyulu, Puripanda Appala Swamy and others, became a platform for those deviating from the romantic trend. It brought out the first anthology of Sri Sri's poetry *Prabhava* (1928).

Est. *Punjabi Sabha* (November 19). Prominent Punjabi literary personalities were its patrons. Hira Singh Dard, Lala Dhani Ram Chatrik, Charan Singh Sheed were its active organisers. Propagation of the Punjabi language and literature was its main objective.

Est. *Rashtriya Swayamsevak Sangh* (R.S.S.) at Nagpur by Dr. K.B. Hedgewar.

Hindu-Muslim riot in Calcutta. It provoked several Bengali writers including Tagore and Kazi Nazrul Islam.

b. Ali Mohammad Lone (d. 1988). A prolific Kashmiri writer of short stories and plays (for Radio as well as the theatre) besides a travelogue type novel.



- b. Achyutananda Pati. An Oriya short-story writer who has appropriated the forms of traditional folktales. His works include *Aśubha Putrara Kāhānī*, *Ugrasena Ubāca*, *Snāyu O Sannyāsī*.
- b. Anand Mishra. Author of *Kāvya Madhurī* (1980), collection of Maithili poems and co-edited a collection of representative poems in Maithili with Arasi Prasad Singh and Chandranath Mishra 'Amar' called *Kavitā Sangraha* (1977).
- b. Bhanujee Rao, An Oriya poet. Author of *Biṣāda Eka Ṛtu*.
- b. Benudhar Rout. An Oriya poet and critic. Author of the popular collection *Pinḡalar Sūrya*.
- b. Bidyut Prabha Debi. An Oriya poetess. Her poems are distinguished by a tender emotion and feminine touch. Her works include *Marīcikā* (1948), *Bandanikā* (1950), *Jharā Siuli*.
- b. Bhasi, Madavur. A Malayalam playwright actively interested in theatre; also published a treatise on theatre named *Nāṭakavēdi*.
- b. Chanchal Sharma. A Dogri short-story writer and critic.
- b. Ekkirala Krishnamacharya (d. 1984). A Telugu scholar, poet, reformer. Authored about 20 books, which include novels, plays and criticism, besides works on Indian culture and philosophy.
- b. G.S. Shivarudrappa. A major poet and a literary critic in Kannada. Started his literary career as a *navōdaya* poet, with his work *Sāmagāna* (1951). Known as one of the three 'Samanavaya Kavi' (other two are Gokak and Kanavi) for he blended *navōdaya* and *navya poetry* in order to create his own style in *Dēvaśilpa* (1959).
- b. Goga Ram Sathi (d. 1984). A Dogri poet. Author of three books including *Dikhane Āli Akh Nayīn*.
- b. Govinda Das. An Oriya novelist. He has written two novels entitled *Amābasyāra Candra* and *Bhagnānśa* and one travelogue, *Deśe Deśe*.
- b. Govinda Pillai, P. A noted Malayalam literary critic who combines a Marxian approach with a broader sense of literary values.
- b. Gursharan Singh. One of the leading contemporary Punjabi playwrights. His plays are written in the tradition of street theatre (*Nukaḍ Nāṭak*) thereby depicting burning problems of present day reality.
- b. Karunakaran Thirunallur. A Malayalam poet and intellectual with leftist leanings.
- b. Manmathanath Das. An Oriya essayist, novelist and historian.
- b. Mahapatra Nilamani Sahoob. A major Oriya short-story writer and novelist. His works include *Andharātirā Sūrya Sumitrāra Hasa* and *Tāmasī Radhā*. His *Abhiśapta Gandharva* has been awarded the prestigious Sarala Award.

- b. Mahasweta Devi. One of the most noted novelists and short-story writers in Bengali. Her first novel *Naṭi* was published in 1957, but it is with the publication of *Hājār Curāsīr Mā* (1973), she shot into fame. She wrote committed novels on political movements and later about the problems of the tribals. Her story 'Draupadi' is widely known.
- b. Mahim Bora. One of the noted short-story writers in Assamese. The lower middle-class Assamese society comes out with all its liveliness in Bora's short stories. His collections of short stories includes *Kathani Barir ghāṭ* (1960), *Bahubhuji Tribhujaj* (1967).
- b. Makhan Lal Mahav. A journalistic writer of comic verse in Kashmiri caricaturing socio-cultural conservatives.
- b. Mohammad Hassan. A noted Marxist literary critic and Urdu playwright, edited the quarterly *Asarī Adab* for many years. Among his works are *Delhi me Urdu Shairi Ka Fikri-o-tahzibi Pasmanzar*.
- b. Mohi-ud Din Nawaz. A thoughtful continuator of traditional Kashmiri verse, bearing a wholesome impress of Dr. Iqbal's writings.
- b. Nabakanta Barua. One of the outstanding Assamese poets, a scholar and novelist. Out is his several collections of poems, *Eṭiduṭi Egharaṭi Tārā* (1951), *He Aranya He Mahāngar* (1951) and *Yati Aru Keitaman Sketch* (1961), are noteworthy. His well-known novels include *Kapili Paria Sadhu* (1953), *Kakadeutar har* (1973), and *Gadama Kunwarī* (1979).
- b. Nanthanar (d. 1974). Real name—Gopalan. A Malayalam novelist, short story writer, author of children's fiction; served in the army for many years. His works depicting the experiences of a young boy—Unnikkuttan—are unique both in form and in content. Other published works: *Ariyappetāṭta Manuṣyaṭivikal*, *Atmannte Novukaḷ*.
- b. Niranjana Bhagat. A distinguished Gujarati poet of post-independence period, admired for his lyricism and modern sensibility. Among his books are *Chandolaya* (1949), an acclaimed collection of poems, and *Pravaladvīp* (1956) with which began a new phase of modernity in Gujarati.
- b. Param Abichandani. An essayist and novelist in Sindhi. Some of his essays are collected in *Sat Sar* (1978). His three novels are *Jharna* (1962), *Hika J'ara B'a J'ibhyūn* (1964) and *Ien Bi* (1988).
- b. Pushkar Bhan. The celebrated creator of the Kashmiri *Machama* plays for Radio as well on the theatre that have made the hero Machama a symbolic case for odd and bizarre experimentation.
- b. Randhi Somaraju. A Telugu poet; first a noted follower of Sri Sri and later moved away from him after he was associated with 'vi-ra-sam' in seventies. Specially known for his lyrics written in the dialect of Visākha with idiom and the language of the downtrodden. Also wrote novels and plays.



- b. S. Anantha Narayana. A Kannada novelist, short-story writer, poet and critic. His major work *Hosagannada Kaviteya Mēlē English Kāvya Prabhāva* (1962) outlines the influence of English on Kannada poetry. His *Karanth* (1948) is the first detailed study of novels of Sivarama Karnath. Among his other works are *Uṣā Svapna* (1948) lyrics and *Attige* (1952) novel.
- b. Sajida Zaida. A poetess in Urdu; later she made a mark in Urdu drama as well.
- b. Sankaran, Thayattu. An active political worker and Gandhian intellectual in the 50's, later turned into a Marxist. Malayalam literary critic and essayist.
- b. Santdas Mangharam Jhangiani (d. 1988). A Sindhi essayist and story writer. His works include *Jai Gangotri* (1966), a travelogue: *Halu Punhal* (1966), essays: *Papa Ji Mayā* (1967), stories.
- b. Satya Prakash Joshi. A major writer of Rajasthani. His poem 'Rajamhail' stirred the people to the extent that they came out to murder him. His first book *Sahasradhārā* (1956) is remarkable for its lucidity and power. *Rādhā* (1960) is a masterpiece, in which he has portrayed Radha as a Rajasthani girl. It has some influence of 'Kanupriya' the famous Hindi poem by Dharmavir Bharati. *Radha* puts Rajasthani poetry on an equal footing with Hindi poetry.
- b. Sarvanand Kaul Premi (d. 1990) A Kashmiri poet and the translator of Tagore's *Gitanjali* into Kashmiri.
- b. Shankar Patil. A Marathi short-story writer and novelist. Himself coming from the rural area, he wrote about rural life with authority and authenticity.
- b. Sukanta Bhattacharya (d. 1947). A distinguished Bengali poet. A committed to communist ideals; remarkable for his simplicity and rhetoric which reflects his power and faith in political ideology. His works include: *Chāḍ Patra* (1948), *Ghum Nei* (1948), *Purbabhāṣ* (1950) all published posthumously.
- b. Sukumar Azhikode. One of the outstanding Malayalam literary critics of the second half of twentieth century.
- b. Tara Smailpuri. A Dogri poet and collector of Dogri folk idioms and proverbs. Edited *Dogri Kahavat Kosh* and *Dogri Muhavara Kosh* for the Jammu and Kashmir Academy of Art, Culture and Languages. Author of *Jeevan Laharan*, a book of poems which got him the Sahitya Akademi Award for 1990.
- b. Timmavajjhala Kodandaramaiah (d. 1981). A Telugu scholar and critic. He popularised comparative studies in Southern literatures. Besides, he edited a number of classical texts.
- b. Vasudev Reh. An authentic innovator in traditional Kashmiri verse, particularly in dictional appropriateness of poetic discourse.
- b. Vijaya Malla. A prominent Nepali, playwright, novelist, also wrote poems and stories. In poetry he is a Marxist and a rebel, whereas dramas and fictions he is more inclined to psychoanalytical methods. His works include: *Kohi Kina*

*Barbād Hos.* (Why Should Anyone be Ruined! 1950), *Jiudo Las* (Living Corpse, 1959)—all plays; and *Anurādhā* (1961) and *Kumārī Sōbhā* (1984)—novels.

d. Abdul Halim Sharar (b. 1860), A noted Urdu novelist. Sharar's literary reputation rests on his historical romances. A prolific and popular writer of the early twentieth century. His books include *Afsān-i-Kais* (1906), *Malik al-'Aziz Varjana* (1888), *Hasan Aur Anjalina* (1889), *Flora Florinda* (1897).

d. Chakbast, Brij Narain (b. 1882); An Urdu poet and prose writer. Posthumously published *Kulliyāt-i Chakbast: Nazm* edited by Kālī Dās Guptā Razū, 1981; *Magālāt-i Chakbast* (essays) edited by Kālī Dās Guptā Razā, 1983, etc.

d. Cristovão Pinto (b. 1851). A member of the Portuguese Parliament, publicist of repute who wrote extensively on education in Konkani espoused the cause of Konkani at every opportunity.

d. Jyotishi Vishveshvar (b. 1838). A prominent Dogri and Sanskrit scholar of Maharaja Ranbir Singh's court in the 19th century (2nd half). Author of *Vyavahār Gītā*, a Dogri text book, and translator of *Līlāvatī* from Sanskrit into Dogri. Under Maharaja Ranbir Singh's directions, he reformed the old Dogri alphabet into what came to be known as Name *Dogre Akkhar*.

d. 'Govind' (Govind Tryambak Darekar) (b. 1874). A Marathi poet. He wrote mainly patriotic poetry; many poems show his intense devotion towards Tilak. He was physically handicapped.

d. Krishnaji Narayan Athalye (b. 1852). A Marathi poet, painter, teacher, essayist, literary critic, translated Bhartruhari's *Vairāgyaśataka*. Editor of *Karalakokil* (1887).

d. M.L. Srikantesh Gowda. A major translator in Kannada. He adapted several plays of Shakespeare; also wrote an epic on *Bhavānibālu* (1926), on the sword of Sivaji.

d. Manoramabai Ranade (b. 1896). Wife of the poet S.B. Ranade. Being the only female member of *Ravi Kiran Mandal* she was called 'Arundhati' amongst the *Saptarṣis*. She provided a romantic slant to the Mandal, as their marriage was one of the few 'love-marriages' of that time. The couple reminded of the brownings. Influenced by Prof. W.B. Patvardhan she wrote poems under the pen-name 'Gopikātanayā'. After her untimely death, Madhav Julian wrote a poem on her husband and Yashvant on her, entitled 'Divāngat Kavayitrīs'—(To the departed poetess).

d. Mehta Mathra Das (b. 1858) A Dogri poet.

d. Sadasiva Sharma (b. 1874). One of the foremost Nepali writers. He also was the first to launch a periodical, *Upanyās Taranginī* for serializing novels only. Among his important works: *Mahendra Prabhā* (1902), *Sundarī Bhuṣaṇ* (1906), and *Upanyās Taranginī* (ed., 1902). He translated *Candra Kāntā* (1905–06) from Hindi.



d. Shanta Sharma. A Dogri playwright. Author of the play *Kaca*.

d. Syed Husain Bilgrami (b. 1844), write in Urdu and English. His English translation of the Quran remained incomplete; wrote lyrical poetry.

d. T. Ganapati Shastri (b. 1860). The distinguished Sanskrit scholar who is well known for his scholarly editions of Bhasa. He wrote several works in Sanskrit.

d. Vishnu Govind Vijapurkar (b. 1864). A prolific writer, essayist, literary critic in Marathi. Founder of the journal *Granthamālā* (1894), and of *Samartha Vidyalyaya* (1906), a school of national education at Kolhapur.

d. Vishwanath Kashinath Rajwade (b. 1863). A Marathi historian and essayist. Founded the magazine *Bhāṣāntar* (1874). Staunch opponent of the English language.

*Āmbarāi*. Marathi. Poetry. By Girish (alias S.K. Kanetkar). A long narrative poem based on rural life; notable for its descriptions of nature.

*Basanta Seren* (Vernal Poems). Manipuri. Poetry. By Ashangbam Minaketan Singh. This is his first poetical work.

*Hindustān Hamārā*. Urdu. Poetry. By Hafiz Jalandhari. A poem on Indian history.

*Kurukṣetra*. Gujarati. Poetry. By Kavi Nhanalal. An epic written in 12 parts, last part was published in 1940.

*Mana Ja Cehbūka*. Sindhi. Poetry. By Dayaram Gidumal. A collection of prose poems on philosophical themes.

*Songs of Life and Death*. English. Poetry. By Manmohan Ghose. Published posthumously in 1926, two years after the poet's death, with an Introductory Memoir by Laurence Binyon, greeted by Yeats as, 'One of the most lovely works in the world' and full of elegiac sentiments centering on his mother and on his wife, the collection also contains poems on man and nature.

*Subh-i Vatan*. Urdu. Poetry. By Brij Narain Chakbast. It contains some of the finest examples of patriotic and nationalistic poetry that flourished under the inspiration of Gandhi.

*Jawāhir Ul-Insān*. Sindhi. Biography. By Mirza Qalich Beg. Biographies of 61 eminent men and women of Europe.

*Qadīm Sindh Jā Sitāra*. Sindhi. Biography. By Mirza Qalich Beg. Biographical sketches of scholars and poets and ancient Sindh.

*Rṣi Aravinda Ghosh*. Sindhi. Biography. The life of Sri Aurobindo.

*Rāyabahādūr Gopālarāy Harī Desamukh Mhanaje Lokshitavādī Yānce Caritra*. Marathi. Biography. By K.N. Athalye. A detailed biography of Lokshitavadi by a person who knew him intimately.

*Deśāce Duṣman.* Marathi. Treatise. By Dinkarrao Javalkar. Against Vishnushastri Chiplunkar and Lokmanya Tilak whom the author calls 'Desace Dusman' (enemies of the nation). Brahmins prosecuted the writer. Dr. Ambedkar became the pleader of the defendant.

*Iqbāl.* Urdu. Criticism. By Ahmad Din. A critical account on the poetry of Sir Mohammad Iqbal.

*Jain Gurjar Kavio*, vol. I. Gujarati. Literary history. By Mohanlal Dalicand Desai. It was followed by two more volumes in 1931 and 1964. It gives an account of Jain poets along with a list of manuscripts. A very useful and important work for students of Gujarati literature.

*Latīfī Sair.* Sindhi. Biography. By Bherumal Meharchand Advani. In it are described the Sufi poet Shah Abdul Latif's varied experiences during his travels for three years at young age. The Sufi poet kept the company of Hindu Yogins and Sanyasins and wandered with them through many places in and around Sindh.

*Smaranmukur.* Gujarati. Biography. By Narasimhrav Bholanath Divetia. Biographical sketches of Gujarati men of letters with personal note. It is the first collection of its kind in Gujarati literature.

*Kavitā Ane Sāhitya* —Vol. 1 to 4. Gujarati. Criticism. By Ramanbhai Nilkanth. First volume comprises articles on prosody and rhetoric. Second, on articles of practical criticism, third is devoted to occasional lectures and essays and fourth (1929) of essays on humour, few poems and his short stories. This work reflects the author's ability to integrate the literary thoughts on India with those of Europe.

*Matanka Cūḷāmaṇi.* Tamil. Dramaturgy. By Swami Vipulananda Atikal written on the model of *Nāṭakaviyal* (1901) by Parutimāl Kalainar. This work deals with the role of the playwright in the theatre.

*Pampa Yātre.* Kannada. Travelogue. By V. Seetharamayya. The narrative is about a trip by five literary stalwarts including the author to Hampi, the site of the ruins of Vijayanagar. Written in a humorous style.

*The Origin and Development of the Bengali Language*, 2 vols. English. Philology. By Suniti Kumar Chatterji. One of the outstanding works in Indian linguistics, a minute account of the growth of one Indo-Aryan language. The work acted as a model for the study of several Indian languages for a long time.

*Rāyater Kathā.* Bengali. Essay. By Pramatha Choudhury 'Birbal'. The essays deal with various political and social themes, particularly about the conditions of the peasants.

*Tacaratan Kuraiyum Kaiḱēyi Niraiyum.* Tamil. Criticism. By S. Sonusundara Bharati. In this book, an attempt has been made to analyse the epic characters in the light of recent developments in the field of psychology and literary



criticism. The author has given substantial evidences from the epics of Valmiki and Kamban to justify the stand taken by Kaikeyi and to show the greatness of Kaikeyi compared to Tacaratan.

*Vimarśe-I*. Kannada. Criticism. By Masti Venkatesha Ayyengar. Four essays on Kannada literature. Three more volumes were published in 1929, 1933 and 1939 respectively. This particular volume is one of the earliest examples of 'Navodaya' (literary criticism in Kannada).

*Biṇā*. Assamese. Novel. By Snehalata Barua. A sympathetic portrayal of the life of a widow by a sensitive woman-writer, who criticises the existing superstitions, and fruitless-rituals in society. Snehalata's another novel *Bemejāli* (1934) also deals with the same problems.

*Chinna Hastamu*, in two parts. Telugu. Novel. By Jonnalagadda Satyanarayana Murty. One of the most popular Telugu novels of the day; a free adaptation of a French novel.

*Dehātī Duniyā*. Hindi. Novel. By Shivapujan Sahay (1893–1963). An experimental novel which became popular.

*Duraṅgī Duniyā*. Marathi. Novel. By N.H. Apte. One of his successful novels, its theme is also contrast between the Indian and Western cultures.

*Goṇḍavanātil Priyamvadā*. Marathi. Novel. By Shridhar Vyankatesh Katkar. An experimental novel, initially ridiculed as 'non-artistic' by contemporary critics, but later recognised as a powerful work problematizing pre-marital and conjugal love.

*Kākori Dakaitī*. Urdu. Novel. By Hasrat Lakhnavi (*pseud.* Azmat Ali). based on famous Kakori robbery case of Lucknow by a popular story writer.

*Kaḷḷara Kūṭa*. Kannada. Detective novel. By Devudu Narasimha Shastri (popularly known as Devudu). Although he started his literary career with this detective novel, he is more known for his historical romances such as *Antaranga* (1931), *Mayūra* (1931), *Mahabrahmana* (1952).

*Manemane Oriya*. Novel. By Baishnab Charan Das. The story is based on disillusion, despair, unfulfilled desires of lovers and sexual jealousy. The first attempt at the psychological novel in Oriya.

*My Brother's Face*. English. Novel. By Dhan Gopal Mukherji. It describe through a narrator, who returns to the country after twelve years' sojourn abroad. Rich in philosophical reflections with stress on traditional values, the novel has little of the story element. However, it is the first Indian English novel that depicts the revolutionary movement for India's freedom, albeit briefly.

*Pāk*. Bengali. Novel. By Premendra Mitra. It deals with the life of the slum-dwellers and criminals.

*Patmacuntaram*. Tamil. Novel. By Vai. Mu. Kotainayaki Ammal. Most popular detective novel in Tamil.

*Pather Dābī*. Bengali. Novel. By Sarat Chandra Chattopadhyay. Set in Burma, the story describes the underground activities of a Bengali revolutionary and his group to free India from British subjugation. The book was banned by the government, which was lifted in 1939.

*Śasirekha*. Telugu. Novel. By Chalam who created a sensation with his revolutionary ideas about the freedom of women. Sasirekha, the heroine and Ramarao, are childhood friends and love one another. Ramarao goes abroad for higher education and Sasirekha's parents forcibly give her away in marriage to another person. But after a torturous experience she meets her old lover, Ramarao and settles down with him. The novel is conspicuous by a boldness of narration and idealism.

*Tanakhā*, vol. I. Gujarati. Short-story. By Gaurishankar Govardhanram Joshi, Dhumketu. The stories are more sentimental than emotional, more romantic than realistic and having a variety of characters and themes, competently executed. Three other volumes were published in 1928, 1932 and 1935.

*Bhaṭṭa-Samkata*. Sanskrit. Play. By Shri Jiva Nyayatirtha. A social comedy in two acts in Sanskrit published from Calcutta.

*Biyā Biparya*. Assamese. Play. By Mitra Dev Mahanta Adhikari. Mainly humorous in nature, the play deals with serious social evils like child marriage, etc. Some other satirical plays of this author are *Surat* (1935), *Tipehalri* (1939), *Milturi* (1946), etc.

*Caṇḍī Dās*. Bengali. Play. By Aparesh Chandra Mukhopadhyay. It deals with the life of the Vaisnava saint poet of medieval Bengal.

*Candragupta*. Oriya. Play. By Balakrishna Kar. A historical play on Chandragupta the emperor.

*Mahākavi Kālidāsa*. Telugu. Play. By Avatapalli Nārāyana Rāo. A traditional play on the legend of Kalidasa, still popular on stage.

*Nala and Damayanti*. English. Drama. By Vasudeva Rao. Based on the popular Mahabharata love story.

*Nala-Damayantīyam*. Sanskrit. Play. By Kalipada Tarkacharya. On the age old theme of Nala-Damayanti published from Calcutta.

*Nara Nārāyaṇ*. Bengali. Play. By Kshirod Prasad Vidyabinod. It depicts the nobility of the epical character Karna, and his tragic life.

*Naṭir Pūjā*. Bengali. Play. By Rabindranath Thakur. Based on a Buddhist legend the play depicts the sincerity and dedication of a dancing girl for the ideals of Buddhism.

*Nāyakurālu*. Telugu. Play. By Unnava Lakshminarayana. A historical play on the battle of Palnādu, projecting Nagamma, the minister as the central character.



*Nowroze*. Telugu. Play. By Bhōgarāju Nārāyana Mūrti on the Hindi-Muslim unity.

*Raktakarabī*. Bengali. Play. By Rabindranath Thakur. It shows Tagore's concern with the highly mechanised modern civilization which turns men into robots and tries to suppress the free spirit of life. The treatment is a blending of realism, allegorization and mysticism.

*Śītālakṣmī*. Malayalam. Play. By E.V. Krishna Pillai. A historical play in prose; it was produced by an amateur group but contributed to the growth of Malayalam theatre very significantly.

*Aracalappiranta Makan*, tr. by K.P. Santhosam. Tamil. Novel. *The Man Born to the King* by William Morris (English).

*Cukkiranīti*, tr. by M. Katirēcan Chettiyar. Tamil. Ethical work. *Śukranīti* (Sanskrit).

*Kapāla Kuṇḍalā*, tr. by Hari Charan Bhattacharya. Sanskrit. Novel. From Bankim Chandra Chattopadhyay's Bengali novel of the same name.

*Mṛcchakaṭikam*, tr. by A.R. Rajaraja Varma. Malayalam. Drama from the Sanskrit play of Sudraka.

*Omar Tīrtha*, tr. by Jatin Dwara (1892–1964). Assamese. Poems. Omar Khayyam's verses translated into English by Edward Fitzgerald. This unique translation made Omar Khayyam's name popular throughout Assam.

*Rāne Pratāpasimha*, tr. by Sripada Kameswara Rao. Telugu. Historical play, Dvijendralal Roy's, *Rānā Pratāp* (Bengali).

*Śītā*, tr. by Sripada Kāmeswara Rao. Telugu. Play. Dvijendralal Roy's *Śītā* (Bengali).

*Gorkhā Samsar*. A Nepali weekly. Ed. by Thakur Chandansimha from Dehradun. One of the periodicals to fight against the British colonialism in India and Rana autocracy in Nepal. It also contributed much towards the growth of Nepali short-story. Forced to be closed down after the second year of its publication under pressure from the Ranas, Chandan Simha published another periodical *Tarun Gorkhā* with the same objectives and spirit.

*Ratnākar*. A Marathi monthly magazine. Ed. by N.S. Phadke and A.S. Gokhale. The journal greatly helped towards the popularization of Marathi fiction.

*Sahasrāṃśuḥ*, A sanskrit fortnightly published from Varanasi Sharada Bhavan. Among the contributors were Mahavirprasad Tripathi. Ramavatara Sharma and Vidhushekhara Bhattacharya.

*Sahitya Sabhā Patrikā*, a journal published by Assam Sahitya Sabha (1917), Assam's premier literary organisation. It carried news about the activities of Sahitya Sabha and published articles of literary value.

*Samkṛta-Padya-Goṣṭhī*, a Sanskrit quarterly which published every thing in verse only. Calcutta.

*Udyāna-Patrikā*, a Sanskrit monthly from Tirupati edited by Tatacharya.

*Viṇā*. A Hindi magazine published by Madhya Bharat Hindi Sahitya Samiti. A number of men of letters were associated with it.

## 1927

First All India Women's Conference on Education Reform held at Ponna (5–8 January). The Conference led the foundation of the All India Women's Conference (AIWC). Among the founders were Kamaladevi Chattopadhyaya and Dr. Muthukulalakshmi Reddy and Margaret Gousins.

Bhandarkar Oriental Research Institute began the work of critical edition of the Mahābhārata led by Dr. Vishnu. S. Sukthankar.

Est. *Hindustani Academy* in Allahabad. It publishes books on important topics and organizes lectures and seminars.

First Punjabi Conference held on October 23, 1927 at Amritsar. An impressive poetic symposium was organised and I.C. Nanda's play *Subhadrā* was staged.

Est. *Samasta Kērala Sāhitya Parishattu*. An organisation devoted to the development of Malayalam literature. Most of the major Malayalam writers of the century were associated with it.

b. Akhilmohan Pattanayak. A major Oriya short-story writer; recipient of Sahitya Akademi Award. He is much concerned with the problems of alienation than the social problems. His works include *Jhaḍara Igal O Dharaṇira Kṛṣṇasāra* and *Andhagaḷiragaḷi*.

b. Balakrishnan, P.K. (d. 1988). One of the noted Malayalam critics of the post-independence period.

b. Basantakumari Pattanayak. An Oriya novelist, who became a celebrity with her first novel, *Amadābāta*, projecting an emotional picture of sacrifice and magnanimity of a house-wife. Her other novels are *Corābāli*, *Palaṭā Dheu*, *Jūara Bhaṭṭā*.

b. Chaman Nahal. An Indian writer in English. His *Azadi* (1975), a novel on Partition, earned him the Sahitya Akademi Award (1977).

b. Dasharathi (Dasarathi Krishnamacharyulu) (d. 1987). Known as the poet laureate of Andhra Pradesh, a reputed progressive poet. His works include *Agnidhāra* (1949), *Rudra Viṇā* (1950), etc.

b. Dhanesvar Pattanayak. An Oriya dramatist. He derived most of his themes



from the life of the Harijans and the tribals. His works include: *Uthapaceri*, *Adibāsi*, *Darogā bābu*, *Padma Bīṇā*, etc.

b. Gangadhar Bal. An Oriya critic of repute.

b. Ghulam Nabi Baba. A Kashmiri short-story writer as well as a theatre man of refreshing talent.

b. Guno Singh Hijam. A Manipuri novelist and short-story writer. Author of the novel *Laman* (Debt, 1958). One of the founders of *Imarol* (mother tongue), a literary journal in the fifties.

b. Hans Raj Pandotra. A Dogri lexicographer and translator. Compiled the first Dogri-Hindi Dictionary and translated Tagore's *Chokher Bāli* into Dogri.

b. Jagannath Dev Varma. An Oriya poet, novelist and short-story writer. Works: *Sapanatarī*, *Nādaśrī*, *Smṛti* and *Nilotpala*.

b. Jogesh Das. An Assamese short-story writer and novelist. With first-hand knowledge of tea gardens, he was born in a tea garden—he writes about the life there with authenticity. His novel *Davar Aru Nai* (1955) is considered as a mile-stone in Assamese. His other novels include *Jonākir Joi* (1956), *Nirupai Nirupai* (1963). Some of his well-known short story collections are *Sahari Pai* (1955), *Papiya Tara* (1957).

b. Kakkad, N.N. (d. 1985). Full name: Narayanan Namputiri K. Regarded as one of the pioneers of modernism in Malayalam poetry. His poems represent a strong reaction to the dehumanising factor of contemporary life. Among his works *Salabhagitam* is well-known.

b. Krishin Khatvani. A novelist and short-story writer in Sindhi. Published several novels including his best-known *Yād Hika Pyar Jī* (1978).

b. Kundanika Kapadiya. A noted Gujarati short-story writer and novelist. Remembered mostly for her *Premnān Āṃśu* (1954), a fine collection of short stories.

b. Kunjunni. A Malayalam poet. Author of a large number of short crisp poems, similar to old sayings, many of them apparently absurd but really significant commentaries on contemporary life.

b. Mohammad Subhan Bhagah. A pioneer in the revival of the *Banda-Pathur* tradition of the Kashmiri folk theatre, through writing scripts as well as performing roles.

b. Muralidhar Mallik. An Oriya novelist, short-story writer and dramatist. His works include *Rajanī Jāichi Biti*, *Maṅgale Ailā Uṣā* both are historical novels.

b. Nayantara Sahgal. An Indian writer in English; authored several novels of social and political realities that include *A Time to be Happy* (1958) and *Prison and Chocolate Cake* (1954).

b. Padma Borkotoki. A noted Assamese novelist, poet, playwright and an editor. Sex, exploitation, class differences are the main themes of his novels and short stories. Borkotoki's writings are slanted towards Marxist philosophy. His popular novels included *Jivan Eṣanā* (1965) and *Najavala Dhapar Etikathā* (1967).

b. Paras Ram Poorba. A Dogri poet and translator. Founder of Bandrahlta Sahitya Mandal, Ram Nagar.

b. Priyakant Mainyar (d. 1986). An outstanding Gujarati poet of the post-independence period. *Pratik* (1953) and *Aśabda Rātri* (1959) are his celebrated collections of poems.

b. Qurratul-ain Haidar. A noted Urdu novelist and short-story writer. Started literary life in 1944 with a story published in *Humayun*. Received Jnanapith award in 1990. Some of her works are: *Sitāron se āge* (short stories) 1947; *Mere bhī sanam Khāne* (novel) 1949; *Āg kā daryā* (1984).

b. Rabinarayan Baral. An Oriya short-story writer. Author of *Khandagirira Ātmalipi*, a collection of stories.

b. Raghunath Misra. An Oriya dramatist, who has written a number of conventional plays including *Hatabhāginī*, *Paraghara*, *Se Janatāra Pratinidhi*, etc.

b. Ramakrishnan Malayattoor. A Malayalam novelist, short-story writer, journalist; started his career with a detective novel named *Rātri*; shot to fame in the sixties and won Keralal Sahitya Akademi Award for the novel *Vērukaḷ*. Among his short-story collections are *Ādyatte Kēs* (1952), *Arabiyum Ottakavum* (1955), *Avakāsi* (1956).

b. Shankar Lamichane (d. 1976). The most eminent as well as popular Nepali essayist after Lakshmiprasad Devkota. His works include two anthologies of essays: *Abstract Cintan Pyāj* (Abstract Thinking Onion, 1967), and *Godūli Samsār* (The Dusky World, 1970). He also introduced the *Haiku* in Nepali.

b. Soafi Ghulam Mohammad. A Kashmiri writer, a pioneer in writing thumb-nail character-sketches of ordinary men and women, *Malded* (1962) in particular.

b. Srinibas Misra. A noted Oriya critic of modern literature.

b. Swami Supriya (Fr. Cyprian C.A. Pai)—Catholic priest, author of a massive work called *Konkani Humānyiom* on Konkani folklore. Also a poet and essayist.

b. Vyankatesh Madgulkar. A distinguished Marathi short-story writer, novelist, playwright and author of several belles-lettres. He has also written many scripts for Marathi films including *Sangate Aika*. His *Mandesi Mansa* (1949) and *Gavakadcyā Goṣṭhi* (1951) are fine specimens of his portrayal of rural life.

b. Yameswar Mishra. An Oriya novelist; the first writer to portray the lives and struggles of the people of Western Orissa. His novels *Khamāri* and *Gadatiā* are remarkable for their regional colour.



d. Azmatullah Khan (b. 1887). An Urdu poet and essayist, his works include *Surile bol* (1940), a collection of poems with an introduction and notes.

d. Dayaram Gidumal (b. 1857). A distinguished author in Sindhi, known for his elegant, eloquent prose; author of *Jap Sahib* (1891), *Śrī Bhagvatgītā* (1893) and *Śrī Yogadarśan* (1903).

d. Kāllakuri Nārayana Rao (b. 1871). One of the famous dramatists in Telugu. Among his plays *Cintāmaṇi* (1920) and *Varavikrayamu* (1922) are well-known. The former is against the evils of *dēvadāsi* system and the latter against dowry.

d. Krisnaji Keshav Gokhale. A Marathi novelist and short-story writer; known for his innovation in Marathi printing types.

d. Kshirod Prasad Vidyavinod (b. 1863). A prolific playwright in Bengali. He was known for his mythological and devotional plays. His works include, *Ratneśvarer Mandir* (1922), *Naranārāyaṇ* (1926).

d. Padmavati Devi Phukanani (b. 1853). Claimed to be the first novelist of Assam. Her novel *Sudharmār Upākhyān* (1884) narrates the lives of three couples in the traditional Indian pauranic narrative style.

d. Shah Azimabadi (b. 1846). A gifted Urdu poet and prose writer. His works include *Kulliyyāt-i Shād*, *Afyūnī* (novelette), *Badhāvā* (novel).

*Āyāt-i Vijdānī*. Urdu. Poetry. By Yaganah Changezi and Mirza Yas (*pseud. Vajid Husain*). Collection of poems in Urdu.

*Bijaliān De Hār*. Punjabi. Poetry. By Bhai Vir Singh. A collection of short poems written mostly in lyrical and diadactic mode. Religious sensibility is at the base of poetic expression.

*Bismaraṇī*. Bengali. Poetry. By Mohitlal Majumdar. A collection of Bengali poems which made a distinct departure from Tagorean diction and attitude to love. The poems celebrated the power of sex and physical energy in a robust diction.

*Collected Plays and Poems*. English. Poetry and plays. By Harindranath Chattopadhyaya. A collection of 44 sonnets; two of them, 'theft' and 'Inheritance' are early manifestations of the impact of Marxist ideology on the Indian intellectual.

*A Goan Fiddler*. English. Poetry. By Joseph Furtado. *The Times Literary Supplement* reviewer, drawing attention to the freshness and vitability of the poet says, 'many of his verses express, not the ballad tradition, but the very spirit, at once lyrical and dramatic, familiar and evocative of the old ballad singer.'

*Jharā Pālak*. Bengali. Poetry. By Jibanananda Das. The first book of poems of the poet. Most of the poems show the impact of earlier poets—Rabindranath

Tagore, Satyendranath Datta, or Nazrul Islam. Only few poems reflect his originality in using the language and in the choice of metaphors.

*Mānasī*. Hindi. Poetry. By Ram Naresh Tripathi. These poems influenced by Gandhian ideals are symbolic expressions of the agony of Indian people subjugated by the foreign rule, and also of the glory of Indian nature and culture.

*Rañjan*. Assamese. Poetry. By Chandradhar Barua. These poems expose the hypocrisy of officers of British raj, and the so-called leaders of the people, and of the pretentious intellectuals.

*Tsolhamā Roshe Roshe*. Kashmiri. Poetry. By Mahjoor. A *Vatsun* type lyrics inspired by the folk diction of Haba Khatun (17th Century).

*Vīṇā*. Hindi. Poetry. By Sumitranandan Pant. Strongly influenced by Kālidasa Rabindranath, Sarojini Naidu, and English romantic poets; received critical acclaim of its new sensibility, new language of poetry and new metrical experiments.

*Vipaṅcī*. Hindi. Poetry. By Ram Nath Sharma. A collection of Chāyāvādī lyrics.

*Vīra Śatsai*. Hindi. Poetry. By Viyogi Hari. Consisting poems of *vira rasa*.

*Mājhi Janmathep*. Marathi. Memoirs. By V.D. Savarkar. Account of his life in the Andaman Jail serving the sentence of life-imprisonment, particularly of the confrontation between the continuous terror of death and his determination to survive. A fine work of Marathi literature.

*Satyanā Prayogo Athavā Atmakathā*, vol. I. Gujarati. Autobiography. By Mahatma Gandhi. Gandhi described the work as experiments with truth in his life from childhood to the year 1929 when he had become the undisputed leader of the Indian people. The episodes are common, carefully chosen and powerfully narrated in a simple and dignified prose. Without claiming any artistic merit, the work attains the height of a great work of art. One of the celebrated memoirs in world literature. Vol II—1929.

*Ātam Vicār Ain Om Ji Akhāṇī*. Sindhi. Essay. By Jethmal Parasram. Essay on Religious theme.

*Kalavu Kannada Kavigala Jivana Kāla Vicāra*. Kannada. Literary history. Venkatasubbaya. A work on the dates of thirty-three Kannada poets. The author disagrees with some of the dates ascribed to Kannada poets by R. Narasimhachan in *Karṇāṭaka Kavicarite* (pub.: 1907–29).

*Peṇṇin Perumai Allatu Vālkkattuṇai*. Tamil. Essay. By Tiru. Vi. Kalyanacuntara Mutaliyar. The author highlights the greatness of women and strongly advocates equality among men and women in all field of life. He believes that the national liberation is possible only after the freedom of women is ensured in all walks of life.



*Phulan Muṭh*. Sindhi. Essay. By Lalchand Amardinomal. An important work of Sindhi Prose.

*Āśāvādī*. Marathi. Novel. By Shridhar V. Kaktar. A satirical portrait of contemporary politics and social environment. Attack on selfish attitude of politicians and criticism of Gandhian politics. It deals with various issues such as emancipation of women, sex and love, anti-Brahminism, conversion, prostitution etc.

*Bandhanācyā Palikade*. Marathi. Novel. By P.Y. Deshpande. A novel on unconventional love, it criticizes conventional ethics.

*Canpaka Vijayam*. Tamil. Novel. By Vai. Mu. Kōtaināyaki Ammal. One of the most popular novel from the pen of Kōtaināyaki Ammal who has written more than 100 novels. The novel is didactic in nature and deals about the ideals of woman; form of it is a story of a married woman who is finally succeeded in getting away from clutches of her mother-in-law.

*Cārataiyin Tantiram*. Tamil. Short-story. By Kalki (R. Krishnamūthy). Collection of seven short stories written during 1925 to 1926. This collection was published by Kalki himself with a preface by Rajāji who complained that the end of the story *Cupattiraiyin Cakōtaran* was not in good taste. Among the short stories, *Visamantiram* is worthy to be mentioned. The story *Congress Specialil Kōra Campavam* is just plagiarised from Mark Twain's *Cannibalism in Cars*.

*Kaigaḍada Sose*. Kannada. Novel. By Ramachandra Tryambaka Karpura euloguing the virtues of happy conjugal life and narrating the problems faced by an unmarried woman. A work reinforcing the traditional values.

*Kajjali*. Bengali. Short-story. By Rajsekhar Basu (Parasuram). Satirical stories condemning social evils.

*Kāle Pānī*. Marathi. Novel. By V.D. Savarkar. An interesting novel emerging out of the author's experiences in the Andaman island: the life of its natives as well as of the criminals and the political prisoners. The character of Rafiuddin Ahmed of a seasoned dacoit is unique in Marathi.

*Kelīsaudham*. Malayalam. Short-story. By E.V. Krishna Pillai. Some of the earliest stories in Malayalam.

*Kōti-Cennaya*. Kannada. Novel. By Panje Mangesha Rao. A novel based on a 'tulu pāddan', a folk ritual involving *Bhuta* (spirit) worship in south Kannada. It depicts the adventurous life of the legendary heroes Koti and Chennaya and their tragic end.

*Maidānam* (the open ground). Telugu. Novel. By Chalam. Although controversial because of its elaborate narration of physical desire, it is claimed as one of the remarkable novels in Telugu questioning the idea of chastity and ethical norms.

*Māze Rāmāyan*. Marathi. Novel. By Datta Waman Tuljapurkar. A novel in the form of an autobiography of the protagonist Usha Deshpande, an educated

woman. Although not rated high it is a lively narrative containing a history of social and political events from 1857 to 1920.

*Murugan The Tiller*. English. Novel. By K.S. Venkataramani. Written under the Gandhian impact of 'back to the village' call for economic reconstruction.

*Nīlkatēgaḷu* Kannada. Short-story. By Karur Vasudevacharya. Influenced by *Sampurnakathas* in Marathi. Chronological narration depicting some humorous incidents. These stories first published serially in *Sacitra Bhārata* and *Subhōdaya* (ed. by Kerur) in 1913.

*Samādhi Va itar Sahā Goṣṭī*. Marathi. Short-story. By Divakar Krishna Kelkar. The first collection of Kelkar considered as the pioneer of the modern Marathi short-story. His first story appeared in 1922.

*Badan Barphukan*. Assamese. Play. By Nakul Bhuyan. A drama on the life of Badan Chandra Barphukan, the Viceroy of Guwahati during Ahom rule, and the main culprit to bring Burmese invaders to Assam.

*Cād Saudāgar*. Bengali. Play. By Manmatha Ray. It is based on a character from the *Manasā Maṅgaḷ*, a medieval narrative poetry.

*Jaipar Ki Jyonār*. Rajasthani. Play. By Madan Mohan Siddha. Published in three parts and proved to be great stage success. Though reformatory in nature, it is not blatantly didactic and concerned about technical subtitles. It ends up with a humorous note.

*Kāmanā*. Hindi. Play. By Jayshankar Prasad. An allegorical play, tracing the early development of human civilization. From an Edenic pastoral existence on 'Phulon Kā Dvīp', the human race under Queen Kamana moves on, misled by Senapati Vilās, to a life of luxury and sin; Shāntidevī is killed and Karunā flees. Finally, Vilās and his promiscuous wife Lālasā are exiled and the simple old life is restored. Cf. Prasad's magnum opus, the epic *Kāmāyanī*.

*Konārka*. Oriya. Play. By Ashvini Kumar Ghosh. The famous Sun temple is the central theme of this 'historical' play.

*Prahasana Mañjari*. Telugu. Play. By Chilakamarti Lakshminarasimham. Collection of Telugu *Prahasanas* (Farces). Some of his best *prahasanas* are included in his volume.

*Rājākēśavadāsan*. Malayalam. Play. By E.V. Krishna Pillai. The first successful historical play in Malayalam. Marked by an eloquent expression of patriotic feelings it dramatises the life of Diwan of the State of Trāvancōre.

*Sattece Gulām*. Marathi. Play. By B.V. alias Mama Varerkar. A play intended for propagation of Gandhism and upliftment of the untouchables. *Box-set* was used for the first time on Marathi stage. This was a revolutionary event in the stage-craft.

*Śrīvatsa Cintā*. Assamese. Play. By Indreshvar Barthakur (1887-1960). A drama



on a mythological theme. The author was inspired by the Bengali Mahabharata of Kashiram Das.

*Chihal Qissa (Anwar-i-Suhaite)*, adapt. by Ahmad Ullah. 40 Kashmiri tales in verse. Persian version of the *Pañcatantra*.

*Meghnādvadh*, tr. by Maithilisharan Gupta. Hindi. Poem Michael Madhusudan Datta, *Meghnādbadh Kābya* (Bengali).

*Mogalāyi Darbāru*, tr. by Mosalikanti Sanjivarao. Telugu. Historical novel. Devendranath Pal's novel (Bengali). It enjoyed widest popularity because of its simple and appealing style.

*Sāhjāhān*, tr. by Jhaverchand Meghani. Gujarati. Play. *Śājāhān* by Dvijendralal Ray (Bengali).

*The Story of My Experiments with Truth*, tr. by Mahadev Desai. English. Autobiography. From the original *Satyāna Prayoga Athvā Ātmakathā* (Gujarati) by Mohandas Karamchand Gandhi. The work is a modern classic, a spiritual document and a candid self-portrait of a great man.

*Sunīti Kusumamālā*, tr. by Appa Vajapeya. Sanskrit. Verse. From Tiruvalluvar's *Tirukural* (Tamil). Also contains certain parts of the Tamil text and a commentary by the translator.

*Vaidika-Sahitya Caritam*, tr. by P.P.S. Shastri and K.L.V. Shastri. Sanskrit. Prose. Macdonell's section of Vedic Literature from his *History of Sanskrit Literature* (English).

*Āndhra Bhārati*. A Telugu monthly literary journal, Ed. Tallapragada Rama Rao.

*Bahiskṛt Bhārat*. A Marathi fortnightly established by Dr. Ambedkar on 3 April 1927. Like his previous periodical *Mūkanāyak* (1920) this too was shortlived (closed down on 15 November 1929). He started his crusade with the editorial entitled 'Punasca Harih Om' as did Lokamanya Tilak, after his return from Mandale Jail.

*Jayanti*. A Telugu monthly journal from Madras. Ed. Visvanatha Satyanarayana.

*Koraḍā*. A Telugu socio-political and literary monthly. Ed. Ayyanki Venkataramanayya.

*Prasthān*. A Gujarati monthly. Devoted to criticism as well as to various forms of creative literature. Ed. Ramnarayan Pathak.

*Rāmdhaṇu*. A Bengali monthly for children. Ed. Ksitindranarayan Bhattacharya.

*Sudhā*. A Hindi literary monthly. Ed. by Dulare Lal Bhargav and Rup Narayan Pandeya from Lucknow.

*Trivēṇi*. An English quarterly, started by Kolavennu Rāmatotisvara Rao (1894–

1970) who was also its editor till 1970. It contributed significantly to Indian literature and culture, particularly to the promotion of Telugu.

*Udaya Bhārata*. A Kannada quarterly. Ed. by Alevuru Sheshappayya and Srinivasa P. Bhat from Mangalore.

## 1928

*Bardoli Satyagraha*: the peasants of Bardoli, Gujarat, under the leadership of Sardar Patel, protested against excessive increase of land revenue.

*Simon Commission* was boycotted by the Congress and there was demonstration against it all over the country. Wherever Sir John Simon and his team went were welcomed with the shouts of 'Go back Simon'.

First Conference of *Āndhra Nāṭaka Kalā Pariṣattu* held at Tehali, Guntur district. It created a new enthusiasm in Telugu theatre and playwriting.

b. Acchā 'Rasik' Rāi (d. 1952). A noted Nepali novelist and essayist. His works include the novel: *Lagan* (The Auspicious Movement of Marriage, 1955). He is particularly remembered for his satirical and humorous writings.

b. Agamsimha Giri (d. 1971). A Nepali poet of romantic tradition. Important works: *Yād* (Recollections, 1955), *Āssu* (Tears, 1956), *Ātma Vyathā* (Pangs of the Soul, 1959), *Jivan-Gīt* (The Life-Song, 1960). His works are replete with the feeling of an innate grief and sorrow, romantic temperament, disgust and pathos. His later works like *Yuddha ra Yaddha* (1970) reflect Nepali nationalism.

b. Akhtar Mohi-ud Din. The first Kashmiri writer to get a collection of short stories (1935) and a novel (1958) printed.

b. Anasuya Shankar (d. 1963). Known as 'Triveni', a popular woman writer in Kannada. Writes mostly about middle-class women. Many of his novels have been filmed. Among her important works are *Sōtu Geddaṇḍu* (1954) and *Bekkina Kaṇṇu* (1954).

b. Anujan, O.M. A Malayalam poet. Author of *Mukulaṃ* (1946), *Malayāḷicci* (1949), *Cilluvāṭil* (1949).

b. Anwar Azeem. An Urdu playwright: his earliest radio plays were broadcast in 1951–52 and his play *Kūc* (The Treak, 1953) was included in *Hundred Years of Urdu Drama* (1960).

b. Bakul Tripathi (*pseud.* *Thoth Nisalio*). A Gujarati writer known for humorous writings. Author of *Sacaracamān* (1955), a collection of extremely enjoyable sketches.

b. Balan, Punalur (d. 1987). A Malayalam poet. Author of *Kōṭṭayile Pāṭṭu* (? 1950).



- b. Balraj Komal, a noted Urdu poet, short-story writer and essayist. Among his books of poems are *Meri Nazmein* (1954), *Rishta-e-Dil* (1963) *Pindon Bhara Asmān* for which he was given the Sahitya Akademi Award.
- b. Bansidhar Das. An Oriya writer of children's literature and translator.
- b. Bijay Krishna Mohanty. An Oriya short-story writer. His works include *Tathāpi*, *Svarabhanga* and *Nibhṛta Saṃlāpa*.
- b. Chandra Prasad Saikia. A noted Assamese short-story writer, novelist and editor of the well-known monthly *Prakāś*. Saikia is also a freedom fighter. In his novels and short stories, he mainly dealt with the urban lower and middle-class and their struggle for survival. Among his popular novels are *Mandākrāntā* (1960), *Megha Mallār* (1963).
- b. Chennavira Kanavi. One of the major poets in Kannada, often known as a 'Samanvaya Kavi' as he wrote both romantic and modernist poems. *Bhāvajīvi* (1949) and *Dīpadhāri* (1959) are his representative.
- b. Chintamani Behera. An Oriya poet and respected critic. He has published a number of collections of poems including *Svastika*, *Tṛitiya Cakṣu*, *Nūtan Svākṣara*, *He Vaidehī Bhulijāa*, etc. His critical works are *Kavya O Kālākara*, *Kālākalpanā*, etc.
- b. Gangadhar Guru. An Oriya essayist. His works include *Sikṣāloka*, *Rājarṣi Rāmcandra*, etc.
- b. Gopabandhu Das (b. 1877). An Oriya poet and essayist and a great educationist. Founder-editor of the largest selling Oriya daily *Samāj*. He had pioneered the Non-Cooperation Movement in Orissa and the movement for the unification of the Oriya speaking areas.
- b. Hari Prasad Suman. A Dogri-Pahadi playwright.
- b. Isvar Ancal. A noted Sindhi poet.
- b. Jayant Mahaptra. A modernist Indian-English poet; author of *Close the Sky, Ten by Ten* (1971).
- b. Jivan Gursahani. A playwright in Sindhi. His plays *D'etī Letī* (1950), *Fashionable* (1952), *Kāko Bahlānī-a Waro* (1954) and *Nilām* (1958) are written on social themes.
- b. K.L. Narasimha Rao. Perhaps the only playwright from Telangana to win fame all over Andhra, through his instructive plays on the social evils. *Gelupunide*, written in fifties is staged more than 1000 times in Telangana districts. *Adarse lokālu* (1948), a play on anti-social elements, in his most important work.
- b. Khaiden Pramodini Devi. A Manipuri short-story writer edited *Laimard* (1961), on ideal women from the *Ramayana* and the *Mahabharata*; wrote *Nujā phidan* (1951) and *Punsi Maira* (1958) both collection of short stories.
- b. Kirpal Singh Kasel. A Punjabi literary historian. He is co-author of *Punjabi*

*Sahit Di Utapatti Ke Vikas* and *Punjabi Sahit De Itihas* (A History of Punjabi Literature) published by Language Department, Punjabi University, Patiala.

b. Kirtinatha Kurtakoti. A major Kannada critic and playwright. He published *Svapna Darsi* (1956), collection of five lyrical plays, and *Āmani* (1956), a symbolic play. He edited three anthologies of Kannada literature with G.B. Joshi for Manohara Granthamala in 1959–61. His *Brigada Bennēri* (1975) a work on Bendre is a fine work.

b. Lakhmichand 'Prem'. A poet in Sindhi. His poetical works include *Prem Pus̥p* (1953) and *Śamā Bārinde Śab* (1960).

b. Mannummoodu, C.J. (Real name: Joseph K.C.). A Malayalam poet who followed the romantic tradition of the immediate past.

b. Mohammed, N.P. A Malayalam novelist, short-story writer. Author of *Nallavarute Lōkam* (1955), *Variyellukal* (1959), co-authored a remarkable novel named *Arabipponnu* (1960) along with M.T. Vasudevan Nair.

b. Moulu Ram Thakur. A Dogri-Pahadi scholar written on the Pahadi language and folk literature.

b. Mrinalini Sarabhai. A famous dancer and chorographer, wrote a play *Captive Soil* (1945) on the Freedom Movement and a novel *This Alone is True* (1952) that somewhat autobiographically deals with the conventional attitude to dancing and pleads for respectability for the dancer.

b. Narayanappanicker, Kavalam. A Malayalam poet, and playwright. His poems are in the native idiom, often recreating the forms of traditional folk songs and depict the experiences of men living in or uprooted from the village. Some of these poems were later on collected under the titles *Kompum Kulampum*, *Vṛttam Tettiya Kavita*, etc.

b. Pishorilal Gupta Sarkar. A Dogri novelist. Author of *Jis Aillai Nhera Peyi Gaya*.

b. Omkar Singh Awara. A Dogri poet. Author of the collection of poems entitled 'Main Awara'.

b. Pathani Pattanayak. A prominent Oriya critic. His works include *Oḍiā Sāhityara Bhūmika*, *Bharatiya Sāhityara Bhūmikā*, *Sāhitya Bicāra*, etc.

b. Ramavarma, Vayalar (d. 1975), A popular Malayalam poet. Wrote lyrics for theatre and films and became the most famous writer of lyrics for films. Won Kerala Sahitya Akademi Award for the collection entitled *Sarga Sangitam* in 1961.

b. Sadanandan S.L. Puram. A Malayalam playwright, wrote for the commercial stage and associated with a troupe led by himself. The plays are characterised by lively dialogue. Sadanandan has been a successful writer of screen plays and dialogues for feature films. Noted plays: *Orāḷ Kūti Kaḷḷanāyi* (1956), *Kākkapponnu*, *Agniṣutri* (1949).



- b. Sarangthem Boramani Simha. A Manipuri dramatist; author of *Hōrani Laisang Sāphabi* (1949), *Tonu-laijing Lembi* (1949). He was inspired by the myths and legends of Manipur.
- b. Sardesai Tirumala Rao. A reputed critic in Telugu. His *Sahitya Tattvamu—Śivabhārata Darśanam* is a noted work.
- b. Shankara Mokasi Punekar. A major novelist, poet and critic in Kannada. Published *Māyiva Mūru Mukhagalu* (1970), collection of poems and *Gangavua Mattu Gangāmāyi* (1971), a major novel in Kannada. *Bendre Kāvya Mīmāṃse* (1962) is his important work of literary criticism.
- b. Sreekantan Nair, C.N. A Malayalam dramatist, short-story writer and journalist. His first play *Nastakkaccavatam* (1957), produced a deep impression on the readers. Served as editor in two weeklies—*Kaumudi* and *Dēśabandhu*.
- b. Surjit Singh Sethi. A major Punjabi dramatist, known for his modernist/experimentalist dramatic works. His *Kadar Yār*, a drama based on the life of one of the famous Kissa poets of Ranjit Singh's time is an experimentation with symbolism and psycho-analysis.
- b. Tumati Donappa. A Telugu scholar who has written extensively on folk lore, folk art and linguistics.
- b. Vijay Tendulkar, one of the leading Marathi playwrights. Author of twenty-seven plays, five anthologies of short stories. His first full length play *Gṛhasta* (1955) was not a success but soon after *Śāntata Court Cālu Āhe* (1968) he came to be known as one of the most powerful Indian playwrights.
- b. Yashavanta Chittal. A major Kannada novelist and short-story writer. His first collection of stories, *Hara kategalu* (1957) is a fine account of the life of the north Kannada district. Influenced by Camus and Kafka, his novels are concerned with existential problems.
- b. Yogindra Pattanayak. A famous Oriya crime fiction writer and an eminent translator.
- d. Duggirala Gopalakrishnaiah (b. 1889). A scholar, poet, critic and statesman; translated *Abhinayadarpaṇa* into English with Ananda Coomaraswamy.
- d. Durga Prasad Majundar Barua (b. 1870). One of the outstanding playwrights in Assamese. He wrote on mythological themes as well as satirical plays on the tea-garden managers and British Sahibs. His plays include *Mohari* (1896), *Bṛṣaketu* (1899), *Guru dakṣiṇā* (1901), *Kaliyug* (1904), *Negro*, etc.
- d. F.X. Fernandes (Liberal) (b. 1889). The earliest novelist in Konkani. Novels include: *Mog* (1908), 2nd ed. 1918; *Cunvor Pericles ani Tufan* (1915).
- d. Hem Chandra Goswami (b. 1872). Assamese poet and a satirist. One of the founder members of *Asmīya Bhāṣār Unnati Śālīnī Sabhā* (1888); also edited *Jonākī* (1889) the mouthpiece of the sabha; he is also known as the first sonnet writer

in Assamese. His other well-known works are descriptive catalogue of *Assamese manuscripts* (1930), *Asamiyā Sāhityar Caneki* (1930), *Purāni Asam Burañjī*.

d. Lachha Kak (n. ? ), the Kashmiri saint-poet who specialised in the *Vak* and translated the Bhagavad-Gītā in Kashmiri.

d. Maulvi Waheed-ud-Din Saleem (b. 1863). An Urdu scholar He began his career as Syed Ahmad's Secretary at Aligarh. He tried to stem the tide of indiscriminate importations from Persian and Arabic into Urdu. His chief work is *Vaz'ī Istilahāt-i 'ilmiyya* (1921), a guide to word-formation in Urdu and principles of translation.

d. Nanda Kishor Bal (b. 1875). A major Oriya poet and novelist whose main theme was rural life.

d. Nathmadhav (Dvarkanath Madhavrao Pitale) (b. 1882). A noted Marathi novelist. His novels include *Baṅgālyātil Pahile Guptamaṇḍal* (The first secret gang of Bengal, 1909); *Madhyapanāñiṣedhak Śrīnivasarāu* (1910); *Rayaclub* (1915); *Vihāṅgavṛnda* (1915).

d. Ramanbhai Nilkanth (b. 1868). A well-known Gujarati novelist, playwright, humorist, critic. Author of *Bhadrambhadrā* (1900), a satire on the traditional society. He is also remembered for his play *Raino Parvat* (1914). His critical articles collected in *Kavitā Ane Sāhitya* (1904), vol. 1 to 4, shows his deep insight in the eastern and western poetics. *Hāsyā Mandir* (3rd ed. 1987) is a collection of humorous articles collaborated with Vidyabahen Nilkanth.

d. Shridhar Pathak (b. 1859). The pioneer of romanticism in Hindi. A poet and translator who paved the way for Khadi Boli poetry. Main works: *Manovinod* (1882), *Gunayanta Hemant* (1900), *Banāṣṭaka* (1912). With his translation of Oliver Goldsmith's 'Hermit' as *Ekānta Vāsī Yogī* (1886) began a new age in Hindi poetry.

*Candar Badan*. Kashmiri. Poetry. By Haqqani. A Sufistic masnavi modelled on Muqimis Dakkini original.

*The Immortal Friend*. English. Poetry. By J. Krishnamurti. A series of mystic poems of ecstatic union with god, conceived as Beloved, Buddha, Sri Krishna or simply as 'Thou' or 'He'.

*Jangnāma-e-Amir Hamza*. Kashmiri. Poetry in as many as 15 volumes. By Peer Ghulam Mohammad Hanafi (1869–1937).

*Jatīya Gītamulu*. Telugu. Poetry. By Satyanarayana, Gerimella. It contains some of the most popular Telugu songs which were sung in all corners of the state during freedom struggle.

*Pallav*. Hindi. Poetry. By Smitra Nandan Pant. Containing best of his poems written during 1918–25, representing the Chāyāvādī sensibility and style. The preface to 'Pallav' has the same significance in Hindi as the preface to 'Lyrical Ballads' in English poetry. (episode from Islamic tradition themes)



*Pani Gulzar*. Kashmiri. Verse. By Vakil Ghulam Ahmad Shah Qureshi. Episode from Islamic traditional themes.

*Prabhāva*. Telugu. Poetry. By Sri Sri. An important poem in the history of modern Telugu poetry particularly in the understanding of the nature of Telugu poetic response to romanticism and to the Indian mythology.

*Sandhiyār Sur*. Assamese. Poetry. By Nalini Bala Devi (1898–1977), one of the most outstanding woman poets of Assam. Like the poems of her other collections *Yuga-devatā* (1958), *Sapanar Sur* (1948), etc., the poems of this collection are also the outcome of her deep spiritual experiences. Vedanta and Bhakti inspired Nalinibala, as much as Tagore and Buddha.

*Śrīyesuvijayam*. Malayalam. Poetry. By Cheriyan Māppila, Kattakkayattilo written in the 'Mahākāvya' form of Sanskrit. Significant as the a major poetical work dealing with a Christian theme; one of the very few works in classical form; also the first major contribution of a poet belonging to the Christian community.

*Goenkārānci Goeam-Bhāili*. *Vosunk* (Colonies of Goans outside Goa). Konkani Historical narrative. By Sheno Goembab. Based on research into the history of the Konkani-speaking people, written in a chiselled prose.

*Gurū Nānak Camatkār*. Punjabi. Biography. By Bhai Vir Singh. The life of Guru Nanak written in a modified medieval Janam Sakhi tradition. Similar other works of the author are *Kalgidhar Camatkār* and *Asht Gur Camatkār*.

*Kābya Jijñāsā*. Bengali. Criticism. By Atulchandra Gupta. It presents the salient features of the Sanskrit literary criticism in a simple and lucid Bengali.

*Māyā Mēyō Allatu Mēyōvukkuc Cavukkaṭi*. Tamil. Essay. By Va. Ramasvāmi Ayyankār. A reply to Mayo's *Mother India*.

*Oḍiā Sāhityara Itihāsa*. Oriya. A history of Oriya literature written By Pandit Binayak Misra.

*Palantamilp Perumakka*. Tamil. Biography. By S. Somasundar Desikar. Life sketches of ancient Tamil poets purely based on literary as well as inscriptional evidences.

*Soviet Russia* English. Travelogue. By Jawaharlal Nehru. Collection of sixteen articles in English about the author's impressions of Russia during his 1927 visit.

*Vēmana*. Telugu. Criticism. By Rallapalli Anantakrishna Sharma, lectures delivered at Andhra University. Considered extremely important in the history of Telugu criticism.

*Bagh-O Bahār*. Kashmiri. Tales in verse. By Peer Ghulam Mohammad Hanafi (1869–1937) who derived the material from the Urdu original.

*Bede*. Bengali. Novel. By Achintya Kumar Sengupta. It depicts a Bohemian life-style of the hero. Sex is the leitmotif of the theme. The book had raised a lot of controversy among the contemporary readers.

*Binodini*. Bengali. Short-story. By Jagadish Chandra Gupta. The stories are grimly realistic and are often pervaded by a sense of fatalism. The author also has a tendency to portray the psychosis of the abnormal.

*Dandudā Droha*. Assamese. Novel. By Rajani Kanta Bordoloi. A well-known novel about the revolution of Kamrupi people against the Ahom King Kamaleshwar Singha, under the leadership of two Kamrupi heroes Hara Datta, and Bir Datta. The insurrection which continued for seven years (1788–95) was suppressed with the help of Hindustani soldiers. Bordoloi has followed the historical accounts faithfully.

*Dviremni Vāto*, vol. I Gujarati. Short-story. By Ramanarayan Vishvanath Pathak. The collection is appreciated for realism and rational approach and treatment. The second and the third volumes were published in the year 1935 and 1942 respectively.

*Ēkvira*. Telugu. Novel. By Vishvanatha Satyanarayana. An excellent romance against a historical setting. Written in a fascinating style of narration—first narrative of its kind in Telugu—with a romantic and philosophical undercurrent.

*Jādūgar*. Marathi. Novel. By N.S. Phadke. This is Phadke's most popular novel mainly because of his narratorial skills, and description of celluloid world of love and conventional hero-heroines.

*Kāyākalp*. Hindi. Novel. By Premchand. It raises various social, political problems, and tells a story dealing with several families. The Urdu version of the novel is *Par-da-i-majaz*.

*Kokilā*. Gujarati. Novel. By Ramanlal Desai. It is a story of love between Kokila, the heroine, and Jagdis the hero ending in a happy marriage. Very popular novel at one time.

*Malājanha*. Oriya. Novel. By Upendra Kishore Das. A popular and well-knit novel highlighting the plight of a young village girl married to an old man.

*Maruttuvan Makal*. Tamil. Novel. By M.S. Puranalingam Pillai. Initially serialized in *Lōkōpakāri* edited by Parali S. Nellaiyappar. The art of novel writing became a tool of social reforms in the hands of Puranalingam Pillai.

*Musuga Tegeyē Māyaṅane*. Kannada. Novel. By M.S. Puttanna. Based on some true incidents of Mysore under the regime of Maharaja of Mysore Krishna Raja Wodeyar III. Characters are related to Kings Court written in an episodic style.

*Nārīmedh*. Bengali. Short-story. By Sailajananda Mukhopadhyay. The atrocities committed on women is the recurrent theme in the stories.

*Palakhicā Goṇḍa*. Marathi. Novel. By Kashibai Kanitkar. The first significant Marathi novel by a woman novelist. A story of an accomplished and beautiful girl, who, in spite of being married to an insane-prince does not succumb to despair. The girl takes up the reins of administration in her hands, brings about a number of reforms in her state and finally entrusts the state to the representatives of people.



*Raghu Arakṣita*. Oriya. Novel. By Kuntala Kumari Sabat. This large and pleasant-reading work centres round the conflict of a man with the changing modern society.

*Sāadhanā*. Assamese. Novel. By Dandinath Kalita (1890–1950). The conflict between two forces, one reactionary and corrupt and the other progressive and idealistic is the main theme of this well-known novel.

*Subbaṇṇa*. Kannada. Short novel. By Masti Venkatesa Ayyengar (pen name: Srinivasa)—his first novel—on the life of a musician, his transformation from an obstinate, stubborn personality into a refined personality.

*Tuṭa Phuṭa*. Bengali. Short-story. By Achinta Kumar Sengupta. The stories deal with the darker sides of the human nature and an atmosphere of grotesqueness is created in them.

*Uṇṇirāma Varma*. Malayalam. Novel. By P. Sankara Menon. It narrates the story of a series of conflicts between the rulers of Kochi and Kozhikode.

*Vidhavā Kumārī*. Marathi. Novel. By B.V. alias Mama Varerkar written under the pen-name 'Gatabhatrkā'. A novel on the life of a widow in autobiographical form. N.C. Kelkar rates this work higher than the novels of H.N. Apte.

*Kākānī Śaṣī*. Gujarati. Play. By Kanaiyalal Munshi. Based on the emotional and instinctive relationship between a middle-aged man and a young woman. The play attacks the hypocritical norm of the society. Occasional, touches of humour and its stageability made the play very popular.

*Lakṣan Visarjan*. Assamese. Play. By Ananda Chandra Barua (1907–86?). Based on the theme from the Rāmāyāṇa.

*Māyā Jo Andh*. Sindhi. Play. By Khamchand Daryani. On socio-economic problem.

*Murogga'yi Laila' Majnūn*. Urdu. Play. By Muhammad Hadi Rusva. A verse drama on the two legendary lovers from Arabia.

*Samyogitā-Svayamvara*. Sanskrit. Play. By Mulashankar M. Yajnik. A historical play on an episode from the Rajput annals. Published from Baroda.

*Skandagupta*. Hindi. Play. By Jayashankar Prasad. Depicts a happy reconciliation of conflict—psychological, political and religious (between Hinduism and Buddhism)—at a fabled period of ancient Indian history; also blends Indian and Western poetic conventions.

*Binay Patrikā*, tr. by Kandarpamohan Bhattacharya Vidyachanchu. Bengali. A prose translation of the Hindi poem *Vinay Patrikā* by Tulsidas.

*Bubhukṣā*, tr. by Pabitra Gangopadhyay. Bengali. Novel. From the English version of the Scandinavian novel *Hunger* by Knut Hamsun.

*Caturaddvāyi*, tr. by Puttezzgattu Raman Menon (1889–1973). Malayalam. Novel. Tagore's *Cār Adhyāy* (Bengali).

*Cirajīvan*, tr. by S.B. Shastri. Marathi. Novel. Premchand's *Kāyākalp* (Hindi).

*Citrāṅgadā*, tr. by Munshi Ajmeri. Hindi. Play. Rabindranath's *Citrāṅgadā* (Bengali). Introduction by Vrindavanlal Varma.

*Kālanaik Katti Aṭakkiya Kaṭōracittan Katai*, adapt. by V.S. Cenkalvarāya Pillai. Tamil. Narrative. Lord Lytton's *Death and Sisyphus* (English), a story narrating what would happen if there is no death.

*Murukan Ōr Ulavan*, tr. by Krisnakumāri (K. Savithiri Ammal). Tamil. Novel. *Murukan, The Tiller* (1927) by K.S. Venkataramani (English).

*Pativaṣṭikarāṇa*, adapt. by Kerur Vasudevacharya. Kannada. Play. Goldsmith's *She Stoops to Conquer* (English). Kerur makes powerful use of native dialect of north Karnataka.

*Pratimā*, tr. by Kesavlal Dhruv. Gujarati. Play *Pratimānāṭak* by Bhāsa (Sanskrit).

*Smṛtibharaṃs Athvā Sāpit Śakuntalā*, tr. by Mansukhlal Jhaveri. Gujarati. Play. *Abhijñānaśakuntalam* by Kalidasa (Sanskrit).

*The Tale of My Exile*. English. Memoirs. Barinda Kumar Ghosh's *Nirbāsiter Ātma Kathā* (Bengali).

*Vindhyarāṇi*, adapt. by Pingali Nāgēndra Rāo. Telugu. Play. Oscar Wilde's *Duchess of Padua* (English).

*Ānantavikatan*. A Tamil weekly. Ed. S.S. Vasan who started it for the purpose of broker's business by giving tips for races and supplying goods to its subscribers through the advertisements, along with contrived jokes taken from the commercial magazines of West. In 1931, Kalki joined as editor and he was responsible for the commercialisation of writing through this journal.

*Gṛhalakṣmī*. A Telugu monthly magazine for women, started by Sri K.N. Kesari in Madras. It instituted 'Gṛhalakṣmī Svarṇa Kaṅkaṇa' award for best women writers.

*Mahārāṣṭra Sāhitya Patrikā*, the official journal of the Maharashtra Sahitya Parishad, Bombay.

*Majdur*. A Hindi weekly from Kanpur. Ed. Ganesh Shankar Vidyarthi. A supporter of peasants and workers movement, it was influenced by communist ideology.

*Pracāxa*. A Portuguese weekly. Ed. Luis de Menezes Braganza, after closure of the earlier journal *O Debate*. *Pracaxa* meaning 'light' has been retained in its original Konkani/Hindi version for the title of the journal. It was soon followed by 'Pradeep' by the same editor. Continued upto 1938.



*Viśal Bhārat*. An eminent Hindi literary monthly from Calcutta. Ed. Banarsi Das Chaturvedi. In addition to original writings it also published translations of Indian and foreign writings. Among its later editors were Sacchidanand Hiranand Vatsyayan 'Ajneya', Sriram Sharma and Mohan Singh Senger.

*Yasavant*. A monthly Marathi magazine exclusively devoted to short stories.

*Yuvak*. A popular Hindi newspaper from Bihar. Ed. Ram Vriksh Benipuri.

## 1929

The Congress at Lahore session unanimously passed the resolution adopting complete independence (*Purna Swaraj* as its goal).

The explosion of bomb in the Central Legislative Assembly by Bhagat Singh and Batukeswar Datta. Both were given life sentences.

Yatindranath Das, an accused in the Lahore Conspiracy Case, started hunger strike at Lahore Jail and died after 63 days. It roused the entire nation as never before. Kazi Nazrul Islam wrote a moving poem.

Est. *Oḍiā Sāhitya Pracār Sangha*, a society for the propagation of old Oriya literature by Lashminarayan Pattanayak.

Est. *Sarasvatī Granthamaṇḍalī* at Rajamundry by Addepalli Lakshmana Swami Naidu. It brought about many novels and encouraged translations from different languages.

Est. *Prabhat Film Company* at Kolhapur. The Company brought out first Marathi film 'Ayodhyecā Rājā' (1932).

b. A.K. Ramanujan (d. 1993) poet critic and translator from Kannada and Tamil into English, settled in America. He also writes in Kannada, his mother tongue. Author of *Hokkulali Hūvilla* (1969), a collection of poems in Kannada. His *Interior Landscape* (1967) contains translations from ancient Tamil.

b. Abuvala Shekh Adam (d. 1985). A Gujarati poet, better known as Sekhadam. *Candani* (1953) is a collection of his experiments with ghazals.

b. Anand Sankar Das, an Oriya playwright, wrote number of conventional plays for professional stage.

b. Bhadriraju Krishnamurti, a distinguished scholar, reputed linguist.

b. Byomakesh Tripathi. A prominent Oriya dramatist and actor.

b. Chandra Shekhar Rath. A major Oriya novelist, short-story writer and essayist. His novels show traces of influence of existentialist philosophy and stream of consciousness. His novels include *Yantrārūḍha*, *Asūrya Upanibēś*, *Nabajātaka*, etc.

- b. Chandran, P.R. A Malayalam playwright; author of a number of realistic plays, many of them have been produced on the amateur stage. His works include: *Uṇarnna Jivitam*, *Alaññu Tiriyunna Ātmāvu*, *Mithya*—etc.
- b. Durgamadhab Misra. An Oriya short-story writer and poet. He is a romantic poet but his stories are by and large realistic. His works include *Siment Kankrit*, *Mandākrāntā*, etc.
- b. Ghulam Rasul Santosh. A Kashmiri poet. He experimented with the *Bahr-e Taval* form of verse.
- b. Goverdhan Mahbubani 'Bharati'. A major poet in Sindhi. He has also written one-act plays and short stories.
- b. Hari Barkataki. One of the well-known Assamese poets. Among his collections are *Konoba Sitar ek бага Sandhiyat* (1971), *Hari Barkakotir Kavita* (1972 ?).
- b. Jadunath Das Mahopatra. An Oriya poet, short-story writer, novelist and dramatist. Most of his plays are conventional; *Athavā Andhāra*, an absurd play, is the only exception. His works include *Bhuli Huena*, *Sangrāma*, *Sūrya Mandira*, etc.
- b. Kanduri Charan Das. An Oriya writer of detective novels.
- b. Kehari Singh Madhukar. A major Dogri poet and editor. Author of four collections of Dogri poems—*Namiyān Minjaran* (1955), *Dolē Kunn Thapṭeyā* (a classic) 1963, *Main Mela Ra Janum* (1976) (Sahitya Akademi Award, 1977).
- b. Krishna Kumar 'Nutan'. A Dogri poet of promise.
- b. Lilavathi, M. A noted Malayalam critic. Author of *Kavitāyūm Śāstravum*.
- b. Kulamani Samal. An Oriya essayist. Author of a number of volumes of scientific literature.
- b. Mahendra Bora. A noted Assamese poet, critic and scholar. Two of his collections of poems are: *Jātismar* (1961), *Rupar Ṭilimbhār māt* (1981).
- b. Mangesh Padgaokar. A Marathi poet and essayist. Influenced by Tāmbe and Borker; started as a romantic poet but gradually turned into a social and political conscious writer. Author of *Jipsī* (1953), *Dhārānr̥tya* (1956) etc. Wrote some *laghunibandhas* also.
- b. Medini Chaudhury. A noted Assamese novelist and a short story writer. He created a sensation in Assamese literature with his novel *Banduka Behar* (1976), based on the life of the Vaisnava saint, Madhava Deva.
- b. Mohammed, K.T. A Malayalam playwright, short-story writer and novelist. Won the first prize in an international short-story competition held in 1952. His plays *Karavatta Pasu* (1954) and *Ilu bhūmiyānu* inaugurated a new chapter in Malayalam drama. Established his own troupe and produced plays regularly.
- b. Narayana Pillai, Omeheri. A noted Malayalam playwright.



- b. Narendranath Misra. An Oriya critic known for his perceptive study of modern Oriya poetry.
- b. Nilanani Misra. An Oriya essayist and translator. Edited a number of medieval *kavyas* from palmleaf manuscripts and translated several works from Hindi.
- b. P. Lal. Founder Member of Writers Workshop, Calcutta (1958), and a noted poet in English and a distinguished translator of several Sanskrit classics.
- b. Rajalakshmi, T.A. (d. 1964). One of the gifted and popular Malayalam woman novelists; won Kerala Sahitya Akademi Award in the sixties. Famous work: *Oru Valiyum Kure niralukazhum*.
- b. Ramanath Panda. A popular Oriya novelist. Author of *Daiva Daudi*, *Adṛśya Āśīrbāda*, etc.
- b. Sankaran Nair, Gaurisapattam. A Malayalam writer of humorous poetry.
- b. Satis Kumar Rohra. A distinguished critic in Sindhi.
- b. Shami Sharma. A Dogri-Pahadi scholar and poet.
- b. Shantinath Desai. A major novelist in Kannada, author of *Mukti* (1961), a novel; *Kṣitija* (1966), short stories. His writings led with the complexities of human relationship, particularly the problematics of sex.
- b. Uma Barua. An Assamese novelist, poet and editor. Her novels include *Sienna Nadir Dhau* (1962), *Niśār Āndhāre Awari* (1967).
- b. Umesh Kaul. A Kashmiri short-story writer. His first successful story titled *Ad Kath* published in the *Kongposh* (1955).
- b. Utpal Datta (d. 1993). A great actor, director and a noted Bengali playwright. His first major play *Chāyānaṭ* was published in 1958. His spectacular production *Āṅgār* (1959) made him a celebrity in the theatre world.
- b. Ved Pal Deep. A Dogri poet. Author of a collection of Dogri ghazals called *As Te An Banjare Lok*.
- b. Yash Sharma. Dogri poet. Author of a collection of Dogri songs called *To Terai Mana Chitt Laggi Ja*.
- d. Amritlal Basu (b. 1853). A Bengali playwright. He is well-known for his farces and satirical plays. His works include: *Byāpikā Bidāy* (1926), *Dvande Mātanam* (1926).
- d. Anantatanay (Dattatray Anant Apte) (b. 1879). A Marathi poet and critic who strongly opposed the new trend of poetry. Author of *Tilak Vijay* (1928), a long poem on Tilak, composed of Oṽi India.
- d. Balkrishna Anant Bhide (b. 1874). A notable Marathi literary critic; wrote about medieval saint-poets; also a poet providing links between old and new traditions. Founded and run a daily *Prabhākār* (1894–96).

d. Bholanath Das. (b. 1858). A major poet in Assamese. Inspired by the Bengali poet Michael Madhusudan Datta, he wrote *Śītāharaṇ Kāvya* (1888) which was published in 1902. His other poetic works are: *Kavitāmālā* (1882–83).

d. Chintaman Gangadhar Bhanu (b. 1856). A noted Marathi historian, philosopher, critic, novelist and translator.

d. Karupura Ramachandra Tyambaka (b. 1877). A popular writer of historical romances in Kannada.

d. Lalitmohan Bandyopadhyay (b. 1868). A Bengali critic and essayist with a fine sense of humour. His works include *Kapālkunḍalā Tattva* (1916), *Byākaraṇ Bibhīṣikā* (1911), *Pāglā Jhorā* (1917).

d. Mirza Qalich Beg (b. 1853). The most well-known and Sindhi writer of the modern period. A novelist, dramatist, poet and a fine translator. He wrote more than three hundred books, all pleasant reading, and made his reading-public, particularly the Muslims, aware of their role in world politics.

d. Sasanka Mohan Sen (b. 1872). A Bengali critic who tried to construct an eclectic theory of literature based on Indian and Western poetics. His works include: *Baṅgabāṇī* (1915), *Madhusūdan* (1922).

d. Shivaram Mahadev Paranjape (b. 1864). A noted Marathi essayist, editor, short-story writer, playwright, novelist and critic. Editor of *Kāl of Swarajya*. President of Maharashtra Sahitya Sammelan (1928) at Belgaum.

*Cittaur Kī Citā*. Hindi. A historical poem. By Ram Kumar Varma. Written in Chāyāvādī style. Its theme is the glory of Rajputs.

*Karṇabhūṣaṇam*. Malayalam. *Khandakāvya*. By Ullur S. Paramesvara Iyer (Ayyar). Narrates the event of Mahabharata story in which Karna gives away his protective *kavaca* and *kundals* as a gift to Indra who came in the guise of a brahman.

*Lei pareng* (Garland). A Manipuri. Lyrics. By L. Kamal Singh. Kamal's love for nature and his passion for solitude are the dominant themes. A tone of rivalism particularly for language and literature of Manipur brings a separate beauty in the collection. It is a landmark in Manipuri literature. The modern Manipuri poetry began with this work.

*Mahuyā*. Bengali. Poetry. By Rabindranath Thakur. There are mostly love poems; the tone is tender. A bunch of poems delineate various facets of woman's mood and charm.

*Nakṣikāthār Māṭh*. Bengali. Narrative poetry. By Jasimuddin. It narrates a tragic love story between a Hindu boy and a Muslim girl. A companion volume to *Rākhālī* (1930), *Dhānkhet* (1932).

*Parimal*. Hindi. Poems. By Suryakant Tripathi, Nirala. Representative poems of Chāyāvādī sensibility. The famous poem 'Juhī Kī Kali' belongs to this collection.



The poems like 'Vidhavā' and 'Bādal Rāg' enrich Khadi Boli poetry with a new vision of realism.

*Phular Śārāi*. Assamese. Poetry. By Dharmeshvari Devi Baruani (1892–1960), one of the outstanding woman poets of Assam. Due to her physical disability she had to lead a very tragic life. Like Nalinibala (1898–1977) Dharmeshvari was also inspired by the Vedanta philosophy.

*Piṅgala*. Malayalam. Poetry. By Ullur Paramesvara Iyer. A noted *khaṇḍakāvya*.

*Pravāsamū* and *Ūrvaśī*. Telugu. Poetry. By Dēvulappali Krishna Shastri. Two prominent poetical works that made a great impact on Telugu poetry at that time.

*Qissa Sulaiman O Bilqis*. Kashmiri. Poetry. By Vakil Ahmed Shah Qureshi. A sufistic narrative in Kashmiri verse.

*Svapna*. Hindi. Epic. By Ram Naresh Tripathi representing the woman's awakening and patriotism.

*Takṣaśilā*. Hindi. Poetry. By Uday Shankar Bhatta. The epical poem depicts the ancient glory of the ancient city Takshasila in the perspective of modern reawakening.

*Uddhava Śatak*. Hindi. Poetry. By Jagannathdas Ratnakar. Written in Brajabhasa in the *Bhramaragit* tradition of *Krishna Bhakti* poetry.

*Mahārāṣṭrīya Jnānakōś*, in 23 volumes—completed. The first encyclopaedia in Marathi completed single-handedly by Shridhar Vyankatesh Ketkar. First volume was published in 1920.

*Ālvārkal Kālanilai*. Tamil. Literary history. By Mu. Raghava Ayyankar, who studies the chronology of twelve Ālvars, saint poets of Vaishnava sect and evaluates their works as the products of race, milieu and time.

*Haribhauñcī Patre*. Marathi. Letters. ed. by Aikya Mandal, Satara. A collection of letters written by Hari Narayan Apte to Kashibai Kanitkar with whom Apte had a relationship of platonic love.

*Bahar-i-Aish*. Urdu. Prose. By Qavi Sarfraz Husain Azmi. An Urdu prose narrative on underworld flesh trade and its patrons.

*Caṅkattamilum Pirkālattamilum*. Tamil. Essays. By U.V. Swaminatha Ayyar. Summarised version of ten lectures delivered by the author under the auspices of the Madras University in 1927 on Cankam literature and post-Cankam literature.

*G'oṭhānī Cahḍ*. Sindhi. Essays. By N.R. Malkani.

*Hindi Sāhitya Kā Itihās*. Hindi. History of literature. By Ramachandra Shukla.

One of the early histories of Hindi literature and certainly the one most influential. As it happened, half a dozen further histories of Hindi language and/or literature by different authors appeared between 1930 and 1938.

*Jivanśodhan* Gujarati. Treatise on philosophical enquiries. By Kishorlal Mashruwala. Vol. II (1930).

*Karnāṭka Kavi Carite*. Kannada. Literary History. Vol. III By R. Narasimhachar (1860–1936). A Kannada work in three volumes published between 1907–29. A detailed history of Kannada writers from the earliest times of the 20th century.

*Kaṭṭuraik Kalañciyam*. Tamil. Essays. By M.S. Puranalingam Pillai. Collection of literary essays especially meant for the purpose of introducing the art of essay writing to the students.

*Kērala Bhāṣā Sāhitya Caritram*. Malayalam. Literary History. By Narayana Panikkar, (recipient of the first Sahitya Akademi Award for Malayalam literature in 1955). Published in seven volumes. Last volumes (1951).

*Prācīna Utkala*. Oriya. Essay. By Jagabandhu Singh on the cultural history of Orissa.

*Shāhnāmah-yi Islām*. Urdu. History. By Hafiz Jalandhari. A history of the Islamic Empire in verse in four volumes. The last volume was published in 1947.

*Tucattezhuttaccan*. Malayalam. Criticism. By Narayana Pillai, P.K. The work is the most comprehensive work on Ezhuttacchan, the great poet of the 16th century.

*Urdū abab men rūmānvī tahrik*. Urdu. Criticism. By Muhammad Hasan. A good study of the romantic movement in Urdu fiction.

*Urdū ghazal kī nashv o numā*. Urdu. Criticism. By Rafiq Husain; ma'pesh lafz, Amar Nath Jha. A treatise on the evolution of the Urdu ghazal genre.

*Caitālī Ghūrni*. Bengali. Novel. By Tarashankar Bandyopadhyay. It narrates the plight of the peasants intensified by draught and how the moneylenders and the landowners force them to migrate to the industrial towns in search of work.

*Daulat*. Marathi. Novel. By N.S. Phadke. One of the most popular novels of the decade, though it had been criticised as 'artificial'. An idealistic story of love and its superiority over wealth.

*Dhūmaketuvinte Udayam*. Malayalam. Historical novel. By K.M. Panikkar (1894–1963).

*Ghond The Hunter*. English. Novel. By Dhan Gopal Mukherji. Written with an eye on the Western reader. The author takes the village boy Ghond to Kashmir, Ladakh, Agra and Delhi to give himself the opportunity to describe these places and monuments like the Taj Mahal and natural occurrences like the Ladakh landslides.



*Kaṅkāl*. Hindi Novel. By Jayshankar Prasad. A story narrating the erosion of old values and the complexities of caste, creed, man-woman relationship. The style matches the realistic narration unlike that of Prasadian drama.

*Kanyā Bali*. Kannada. Novel. By Sivarma Karnath. It depicts the suffering of women in traditional Hindu society. Its narration is powerful but melodramatic. It is one of the first Kannada novels that ends in tragic notes.

*Keraleśvaran*. Malayalam. Historical novel. By T. Raman Nampisan depicting the socio-political life of North Kerala in the middle ages along with the narration of more than one love story.

*Mā*. Hindi. Novel. By Vishvambharnath Sharma Kausik, based on the theme of motherhood in the tradition of Premchand's realistic narratives with strong idealism.

*Parakh*. Hindi. Novel. By Jainendra Kumar. A psychological novel, centred on the question of widow remarriage. Strong Freudian influence is seen on this novel.

*Pather Pācāli*. Bengali. Novel. By Bibhutibhusan Bandyopadhyay. It presents an intimate picture of rural Bengali society. The personality of the child protagonist unfolds steadily as he comes in contact with nature and man. The author has given minute descriptions of trees and flowers of rural Bengal. One of the finest works in Bengali literature.

*Śeṣer Kabitā*. Bengali. Novel. By Rabindranath Thakur. The author propagates his idea of pure love in this novel. The main importance of the work, however, is the gentle humour and brilliant wit with which Tagore describes the tension between the followers of his own poetry and the so-called post-Tagoreans.

*Yogāyog*. Bengali. Novel. By Rabindranath Thakur. An absorbing and torturous story of the conjugal life of a couple; with a powerful portrayal of the male authority and equally poignant and forceful assertion of the female identity and dignity.

*Atyācarī Aurangzeb*. Hindi. Play. By Nathmal Upadhyay 'Bechain'. Depicts Aurangzeb's cruelty, deceitfulness and suppression of the arts, for all of which he begs forgiveness after death, in hell.

*Abhi Ramā Singha*. Oriya. Play. By Kali Prasanna Kavi. A historical play.

*Bahiṣkāra*. Kannada. Play. By T.P. Kailasam. A tragedy of an unmarried girl. It focusses on poverty, blind beliefs and unjust social codes and their impact on a family.

*Bhakti Rahasya Athavā Śrī Siddharāmeśvara Nāṭakavu*. Kannada. Historical play. By Simpli Linganna. Deals with the life of Siddharma Shivayogi, one of the famous figures of Veerashaiva movement.

*Dhruvsvāmīni Devī*. Gujarati. Play. By Kanaiyalal Munshi. The fourth act of which

is based on Vishakhadatta's Sanskrit play *Devi Candraguptam*. Although it is not very stage worthy, it is a remarkable work in Gujarati.

*Mutuko Vyathā*. Nepali. Play. By Balkrishna Sama. A tragedy based on a social theme. Though there are some traditional features like the use of a *Sūtradhāra*, this work is regarded as the trend-setter in the history of Nepali drama. It is in verse, written in *anustubh* metre.

*Pratāpa-Vijaya*. Sanskrit. Historical play. By Mu. Lashankar M. Yajnik. The life of Rana Pratap.

*Satuc Kahvat*. Kashmiri. Play. On the Raja Harischandra episode. By Nand Lal Kaul Nanha (1870–1940), who wrote a number of such plays in the Parsi Theatre style by Agha Hashra Kashmiri, tempered with the old convention of *Vidūṣaka*.

*Tilottamā Sambhav*. Assamese. Play. By Chandradhar Barua (1874–1961). It is based on the Bengali poet Michael Madhusudan's poem *Tillottama Sambhav*. The author however has introduced new characters in his work. Like his other pauranic dramas, he has used many songs and dances in this drama.

*Amara-Sukti-Sudhakāra*, tr. by Giridhar Sharma. Sanskrit. Poetry. From the Rubbairiyat of Omar Khayyam (English).

*Aśvatthaman*, adapt. by B.M. Shreekantayya. Kannada. Play. Sophocles's *Ajax* (English). The story is based on 'Sauptika Parva' of the Mahābhārata. One of the earliest attempts to produce a full tragedy in Kannada presenting Asvatthama as the hero, blending Indian mythology and Greek tragedy written in old Kannada. Chorus songs are lively and characters like Duryodhana, Kichaka, Ashvatthama, Ravana, display the characteristics of 'navodaya' movement.

*Ātma Kathā*, tr. by Sivaramashastri, Vēlūri. Telugu. Autobiography. Mahatma Gandhi's autobiography *My Experiments with Truth* (English).

*Duranta duśanka*, tr. by Kainikkara Kumara Pillai (1900-1989). Malayalam. Drama. Shakespeare's Othello (English).

*Nindā Prabhāva Nāṭaka Athavā Muduka Gaṇḍa Cikha Heṇḍati Nāṭaka*, tr. by Gadigeyya Huchchayya Honnapuramatha. Kannada. Play. *The School for Scandal* by R.B. Sheridan (English).

*Samskṛta Jñāneśvari*, tr. by Mahadeva Panduranga Oka. Sanskrit. Verse. First six chapters of *Jñāneśvari* (Marathi).

*Surstanagarada Śrēṣṭhiyu*, tr. by Kerur Vasudevacharya. Kannada. Play. *The Merchant of Venice* by William Shakespeare (English).

*Tarun Vertaracī Duhkhe*, tr. by S.V. Hudlikar. Marathi. Novel. Goethe's *Sorrows of Werther* (German).

*Trāṭikā Nāṭaka Athavā Monda Gaṇḍa Tuṇṭa Heṇḍati*, tr. by Godigiyya Huchchayya Honnapuramatha. Kannada. Play. *The Taming of the Shrew* by William Shakespeare (English).



*Umar Khayyām Kṛt Rubayā*, tr. by Madhav Patvardhan (Madhav Julian). Marathi. Poems. Omar Khayyam's Rubaiyats from Persian.

*Vidhivilāsam*, tr. A.P. Parmesvaran Pillai. Malayalam. Novel. Tagore's the *The Wreck* (English translation of the Bengali *Naukā dubi*).

*Vikramōrvashi*, tr. by Pammal Sambandha Mudaliyar. Tamil. Drama. *Vikramorvaśīyam* by Kalidasa (Sanskrit).

*Hindi Milāp*. A Hindi daily from Punjab. Ed. by Sudarsana. Aimed at Women's awareness.

*Kathānjali*. A Kannada monthly. Ed. by A.N. Krishna Rao (A. Na. Kr.) from Bangalore. One of the important journals mainly devoted to short stories and made a great impact on Kannada literature.

*Manoramā*. A Marathi journal (monthly) for women. Ed. by P.K. Atre and G.G. Adhikari.

*Punjab Kesari*. A Hindi weekly published by Lok Mandal established by Lala Lajpat Ray. Purusottam Das Tandan was its organiser and Bhimsen Vidyalkar was its editor. Important newspaper of political and social awareness.

## 1930

The Dandi March led by Mahatma Gandhi and the Salt Act Violation. It made a tremendous impact on the Indian people in their struggle against a foreign power.

Chittagong Armoury Raid: 18 April, a group of young revolutionaries capture two armouries in Chittagong and declared the city 'independent'. The uprising was led by Surya Sen, who became the source of inspiration of many writers. He was hanged on 12 January 1934.

Bycot Movement of Foreign Cloth in Bombay. Babu Genu, an ordinary mill-worker, sacrificed his life under a truck, trying to prevent it from carrying foreign cloth.

Rani Guidalo along with her cousin Jadonanga starts a movement in Manipur against the British. Jadonanga was hanged to death. In 1932 she was arrested by the British.

Muhammad Iqbal calls for a Muslim homeland in his presidential address to the Muslim League at Allahabad in December this year.

Est. *Āryabhāratī Granthamālā* by Panchagnula Adinarayana Shastri in Madras. It rendered remarkable services in popularising Sanskrit, by bringing out popular editions of Sanskrit works and their translations.

Est. *Goa Congress Committee* in Bombay by Dr. Tristao Braganha Gunha (known

as Dr. T.B. Cunha) along with Adv. Venkateshrao Sardessai, to work for the freedom of Goa from Portuguese rules. He brought out pamphlets and published books highlighting the plight of the Goan people under foreign domination.

*Sabuja Sāhitya Samiti.* The School of Oriya romantic poets, all staunch followers of Shelley, Keats, Byron and Rabindranath, was founded by Kalindi Charan Panigrahi, Annada Sankar Ray, Baikunthanath Patnaik, Harihar Mahapatra and Sarat Chandra Mukherjee. Often compared with the poets of 'Kallol Yuga' in Bengali and 'Chhayabadi Yuga' in Hindi literature.

*Virendra Keshav Sahitya Parisad*, Tikampur. Established by Virendraju Dev, the King of Orachha, in the remembrance of the poet, Acharya Keshav Das of later medieval age. Published the magazine *Madhukar*. Introduced *Dev Puraskar* for Hindi writers.

The Marathi monthly *Ratnākar* published a portrait 'Oleti' (a drenched woman) which triggered off a serious and agitated debate over the 'Slila-aslil' (obscenity) in art.

N.G. Deshpande wrote his famous poem *Sīl*. A melodious composition boldly depicting intense sensuous love, which made it instantly popular and HMV brought out its audio-record, in the voice of singer. G.N. Joshi.

b. Arjun 'Hasid'. A Sindhi poet. His *Mero Siju* won him the Sahitya Akademi Award in 1985.

b. Ayyappa Paniker, K. A noted poet, scholar and translator. he initiated modernistic trends in Malayalam poetry with his poem *Kurukṣetram*, started his poetic career as a writer of romantic poems in 1947-48.

b. Balak Ram Bhradwaj. Dogri-Pahadi translator; he translated the Gita into Dogri.

b. Bhagat Ram Musafir. Dogri-Pahadi poet.

b. Binod Rautray. Oriya artist and essayist, wrote a number of essays on art.

b. Gorachanda Misra. An Oriya short-story writer, novelist and translator.

b. Indra Bahadur Rai, a noted Nepali novelist who came into prominence in the late sixties with his *Aj ramita cha* (1958).

b. João Caetano Francisco De Souza. A Konkani poet of repute. His writings scattered in short-lived magazines are yet to be published in book-form. Also a powerful prose-writer. Prepared a Konkani-Portuguese Dictionary (1923); author of *Jinn Napoleao Bonapartichi* (1895), a biography of Napoleon in Roman script.

b. Khial Balani (d. 1970). A novelist and short-story writer in Sindhi. His *Kāṭha*



*Je Sāñce Meñ*, a collection of short stories, published posthumously in 1971, gave impetus to the new short-story writing in Sindhi.

b. Krishnacharan Sahoo. An Oriya critic of old Oriya literature. Edited a number of poems from palmleaf manuscript.

b. Lila Gogoi. An Assamese scholar and writer, noted for her satires and contribution to children's literature; also a novelist.

b. Marar, S.K.. Malayalam novelist, short-story writer.

b. Mohan 'Kalpana'. A major writer in Sindhi. Has published 12 novels, including *Runj Ain Pacha* (1968), an autobiographical novel; and four collections of short stories, including *Uhā Sāma* (1981), the Sahitya Akademi Award-winning book.

b. Murlidhar K. Jetley, a Sindhi linguist and scholar. Among his works is *Sindhī Sāhitya Jo Itihās* (1972).

b. Nagesh Dattatray Sonde. Konkani writer from Karnataka. A short-story writer, translator and a scholar.

b. Narayan Sinha Bhati. A noted modern Rajasthani poet. Also the reputed editor of *Paramparā*, a research magazine in Hindi which popularised Rajasthani literature. Bhati's *Sanjh* (1954) is a unique poetic work. *Durgadāsa* (1956) is another significant work written in free verse. *Meghdūt* is his significant translation. His *Mira* won him the Sahitya Akademi Award.

b. Purnachandra Kanungo. Oriya playwright. Wrote a number of stage-success plays. Though conventional his plays are popular for their dramatic situation, artistic and emotional dialogue. His works include *Andha Yamunā*, *Abhisapta Ghungura*, *Mayina Sinhāsana*, *Devadasi*, etc.

b. Qazi Abdul Sattar, well-known writer of Urdu fiction. Well-known among them are *Dud-a-Chirag-e-Mahfil*, *Dara Sikoh*.

b. R. K. Abrol. Dogri poet and short-story writer. Author of *Pairen De Nishan* and *Phull Bani Ge Angare* two collections of short stories. Produced along with others the first Dogri film *Gallan Hayan Beetiyan*.

b. Rupkumar 'Ghayal'. A poet in Sindhi, mainly known for his poetical works *Cār Gharyūn Cār Mañzar* (1982).

b. Sachchidanada Misra. An eminent Oriya scholar on ancient and medieval literature. His works include *Baladeva Ratha Adhyayana*, *Chautisā Bicitrā* etc.

b. Sagar Palampuri. Dogri poet who also writes in Urdu and Hindi. Author of the collection *Main Banjara Geetan Da*.

b. Sankara Pillai, G. (d. 1989). A Malayalm dramatist, founder-Director of the School of Drama of Calicut University and first Director of School of Letters of Mahatma Gandhi University of Kottayam, Kerala.

b. Satkadi Hota. An Oriya novelist and short-story writer. Wrote several romantic overtone. His works include *Byākula Hṛdaya*, *Svapnaśiuli*, *Ete Svapna*, *Alok*.

b. Saurav Kumar Chaliha (real name Suren Medhi), one of the most powerful short-story writers in Assamese. Some of his short stories are based on scientific facts, and some are poetic and nostalgic in nature.

b. Sudarshan Kaushal Nurpuri. A Dogri poet.

b. Sukh Dev Singh Chadak. A Dogri writer and historiographer.

b. Tharakan, K.M. A Malayalam literary critic. Author of a book on Western aesthetic theories and a History of Malayalam Novel published by Kerala Sahitya Akademi.

d. Akshay Kumar Maitreya (b. 1861). Bengali historian. His works include, *Phiringī Banīk* (1922).

d. Ardesar Faramji Khabardar (b. 1881). A Gujarati poet and critic. Among his works are *Sandeshikā* (1925), *Kalikā* (1926), *Bhajanikā* (1928), *Rasandrikā* Part I and 2 (1927, 1941).

d. Bhol Jha (b. 1850). By far the earliest folklorist in Maithili, who published his *Mithilā gīt Sangraha*, pt. I (1917), (second part in 1962, and the two other parts still later). He also brought out a slim collection of short stories—*Maithilī Galpamālā* (1935).

d. Haodijam Chaitanya (b. 1870). A noted Manipuri scholar who published several old manuscripts and collected Manipuri legends.

d. Hargovinddas Kantavala (b. 1844). A Gujarati writer. His *Tacukadi So Vāto*, vol. 1 to 5 (1921-51) is a collection of short stories for children (heard and collected from old grand-mother). Didactic and amusing, these stories were very popular in those days.

d. M.S. Puttanna (b. 1854). A major novelist in Kannada. His *Musugategeyē Māyāngaive* (1928) is considered as a milestone in the history of Kannada novels. He is conspicuous by the use of folk narrative style and colloquial language and for his narratorial power.

d. Penumarti Venkataratnam. A noted Telugu poet, known for his poems glorifying the Telugu language and Andhra country; his works include *Sandhyārāgan* (1923), *Ratnapahamle* (1924).

d. Sakkari Balacharya (b. 1856). A Kannada poet known as 'Santakavi', also a journalist, a playwright. Active participant in freedom struggle. He was known as a *nationalist kīrtanakāra* (Haridasa). Founded *Karṇāṭaka nāṭaka company* in 1873 and staged many plays. Among his important poetical works are *Kannada Dāssyyana Padagaḷu*, *Kṛṣṇa Mōhini Dundume* (1893).

d. Syed Jalib Dehlvi. An Urdu journalist; associated with Mohammed Ali's Urdu daily *Hamdard*; edited *Hamdam*, Urdu daily, published by the Raja of



Mahmudabad (1917-18), ed. *Maktūbāt-i-Āzād* (Collection of letters of Muhammad Husain Azad with introduction and notes), 1908.

d. Vasudeo Govind Apte (b. 1871). A Marathi writer for children (he founded the children's monthly, *Ānand* in 1906), translated Bankim Chandra's writings from Bengali in four volumes, and compiled idioms and proverbs of Marathi.

*Amābasyā*. Bengali. Poetry. By Achintya Kumar Sengupta. The first poem of the author, and reflects the various moods of a lover. The poem shows also the impact of Tagore and some other writers on the poet.

*Bandir Bandanā*. Bengali. Poetry. By Buddhadeb Bose. The poems are of sensual love and the poet describes himself as a captive to eros.

*Bhāṣāgaṇamañjarī*. Konkani. Religious lyrics. By R.C. Sharma, a noted poet from Kerala.

*The Child*. English. Poetry. By Rabindranath Tagore. It is the only major poem of Tagore that was first written in English and later translated into Bengali with the title *Śisūtīrtha*: a unique fusion of his reaction to a passion play he had seen in Germany and of his unarticulated reactions to Gandhi's actions and of his premonition of the martyrdom of this Indian Man of faith.

*Gilivindu*. Kannada. Lyrics. By Manjeshwara Govinda Pai. It also includes some translations from English.

*Hakkim Hārutide*. Kannada. Lyrics. Ed. by D.R. Bendre. 36 representative poems of 'navodaya' poets.

*Hampikṣētram*. Telugu Poetry. An elegy on Hampi, once the capital city of Vijayanagar, by Venkata Subba Rao, Kodali.

*Kalām-e-Mahjoor*. Poetry. Ghazals by Mahjoor (1887-1952), the harbinger of the modern period of Kashmiri verse. Reprinted in 1935, 1941, 1945 and 1946. Extremely popular work. Vol. II, 1933; and a very popular work. Vol. III, 1936.

*Kiśalay*. Bengali. Poetry. By Kalidas Ray. The dominant note of the poems is the love for rural Bengal. A companion volume to *Parṇapuṭ* (1914), *Lājāñjali* (1924), *Haimantī* (1934).

*Koḷalu*. Kannada. Poetry. First collection of lyrics by K.V. Puttappa (Kuvempu). This collection represents the problems of the newly emerging 'subjectivity' in Kannada literature, 'Ānanda' (Joy) being the ultimate aim of these poems. Deep concentration and ecstasy are the two major moods of Kuvempu's nature poems.

*Kusumāñjali*. Kannada. Lyrics. By Sali Ramachandra Rao. Most of them are in 'satpadi' metre. 'Tilanjali' one of the poems included in the book was written in memory of his son who died in an accident is a famous elegy in Kannada

literature. The theme of another successful poem *abhisāra* is drawn from one of the poems of Tagore.

*Kusume Mās*. Bengali. Poetry. Lyrics by Ajit Kumar Dutta. Distinguished by a slow and gentle rhythm. These poems reflect his keen sensitivity.

*Nihār*. Hindi. Poetry. The first poetic work of Mahadevi Varma. The preface to these Hindi poems has been written by Ayodhya Singh Upadhyay, Hari Audh. These lyrics belong to the *Chāyāvādī* tradition conspicuous by their style and nature of imagination.

*Rakta Śikhā*. Oriya. Poetry. By Ananta Patnaik. A collection of romantic poems expressing the author's faith in Marxism.

*Rāmacandrūni Hampiyātra*. Telugu. Poetry. By Ganti Jogi Somayaji. A poem glorifying the Vijayanagar period of Andhra History. Ramachandra, an English education youngman, visits Hampi ruins and visualizes its past. The writer acknowledges the inspiration, he had from Byron's *Child Harold's Pilgrimage*.

*Tanvi*. Bengali. Poetry. By Sudhindranath Dutta. Author's first book of poems, youthful in tone.

*Tuhfa-e-Sindh*. Sindhi. Poetry. By Hyderbakh's Jatoti (1901-70). In it was included his poem 'Sikwa' (complaint to God) modelled on the Urdu poet Iqbal's. The Mullas of the day felt hurt by the poem and got the book banned.

*Gur Śabad Ratnākar Mahān Koś*. Punjabi. Encyclopaedia. by Bhai Kahan Singh (1961-38). A scholarly work on Sikh literature in encyclopaedic form explaining words and concepts occurring in the *Adigranth* and other medieval texts.

*Ēkanātar*. Tamil. Biography. By A. Madhavaiah. The Life of Ekanath, a Marathi poet saint.

*Rājā Rām Mohan Roy*. Sindhi Biography. By Nirmaldas Gurbakhsam.

*Vidvat-Carita-Pañcakam*. Sanskrit. Biography. By Narayan Shastri Khiste. The lives of five Sanskrit scholar. Included in the Princes of Wales Sarasvati Bhavana Texts no. 27. Benaras.

*Hindī Bhāṣā Aur Sāhitya*. Hindi. History of Hindi literature. by Shyamasundar Das.

*The History of Dharmaśāstra*. English. Tr. By P.V. Kane. The most comprehensive work on the Hindu systems of law and social ethics, on the basis of the original sources. vol. II, 1941; Vol. III, 1946; vol. IV, 1953; vol. V, 1962.

*Kakhalgi Ichel*. Manipuri. By Khwairakpam Chaoba. The collection has the importance of being the first collection of Manipuri essays. His contact of Bengali literature is apparent and deeply felt in the collection.

*Konkaṇi Bhāṣeṇ Zait*. Konkani. Discursive polemical work. By Shennoi Goembab.



Sparkling with wit, it sets out to establish the distinct identity of Konkani against the onslaughts of Marathi protagonists. Later translated into English under the title *The Triumph of the Konkani Language* and serialised in *The Goan Tribune*, Bombay.

*Letters From a Father to His Daughter*. English. Letters. By Jawaharlal Nehru. contains thirty-one letters written in English from prison to the daughter Indira telling her about the origin of the world and its history till the writing of the epics, the Rāmāyana and the Mahābhārata.

*Māṇikkavācakar Varalārum Kālamum*. Tamil. Literary history. By Maraimalai Atikal in two volumes. An extensive study of the life of Māṇikkavācakar, one of the saint poets of Saivaite sect; and determination of dates of Māṇikkavācakar's *Tiruvācakam* and *Tirukkōvaiyār* in the collection of *Pannirutirumurai*.

*Nārīr Mūlya*. Bengali.. Essay. By Sarat Chandra Chattopadhyay. An analysis of the position of women in society highlighting the suffering of women.

*The Religion of Man*. English. Philosophical essays. By Rabindranath Tagore. It comprises the Hibbert Lectures delivered at Manchester College, Cambridge in May 1930.

*Tamil Ilakkiya Varalāru*. Tamil. Literary history. By K. Subrahmaniya Pillai. Influenced by the Western ideas of literary historiography, the author establishes links between the development of literature and the life of the people. In this sense, this is the first comprehensive history of Tamil literature in Tamil.

*Valluvarum Makalirum*. Tamil. Criticism. By T.P. Meenakshisundaram. A study on the role of woman in society as enunciated by Valluvar and evaluation of the concept of womanhood as reflected in the works of ancient Tamil poets.

*B'a Bhaur*. Sindhi. Novel. By Harjabrai Sukhramani. Its characters, two brothers, make mistakes and learn to mend them. Gopaldas, who is quite unjust in his dealings with his younger brother Gobindas, sees the reason towards the ends of the novel.

*Benāmi Bandar*. Bengali. Short-story. By Premendra Mitra. The stories reflect the moral dilemma of the Bengali middle-class facing different kinds of economic hardships. A compansion volume to *Mahānagar* (1937), *Dhūlidhūsar* (1938).

*Dēvadūtaru* Kannada. Novel. By Sivarama Karanth. On contemporary social problems written in a style marked by satire and humour. An important and rare experiment in Kannada novel.

*Gaban*. Hindi. Novel. By Premchand based on middle-class life of Indian society in the background of freedom movement strongly influenced by Gandhian thought.

*Gobara Gotei*. Oriya. Novel. By Chakradhan Mohapatra. A social novel based on an ill-fated woman. It defends inter-caste marriage.

*Hindur Meye*. Bengali. Novel. By Giribala Devi. It gives a vivid and intimate description of the traditional Hindu family.

*Jiban dātā*. Bengali. Novel. By Santa Devi. The story is about a child widow, her sufferings and struggles and her decision to remarry.

*Kayalākūṭhi*. Bengali. Short-story. By Sailajananda Mukhopadhyay. The stories evolve around the lives of the workers in the coal-mines.

*Mahātmā Gāndhī Saitān Kī Sādhū*. Marathi Novel. By E.Y. Niphadkar. Although a mediocre novel, it is interesting because of its critical views regarding Mahatma Gandhi.

*Māsūker Darbār*. Bengali. Short-stories. By S. Wajed Ali. One of the popular works of the thirties.

*Mādhabi*. Manipuri. Novel. By Lambam Kamal Singh. The first Manipuri novel with the highest order of Romantic fervour. The novel is taken as the masterpiece of Kamal and it is also a proof that all subtle feelings and emotions, different types of human experiences are all translatable into modern Manipuri.

*Pānīpath*. Assamese. Novel. By Sarat Chandra Goswami. A novel on the first battle of Panipat. Though the background is historical, the story is imaginative and the author mentions in the preface that this is not a historical novel.

*Patitāra Ātmakathā*. Oriya. Novel. By Govinda Tripathy. A social novel on the life of a prostitute.

*Rahdai Ligiri*. Assamese. Novel. By Rajani Kanta Bordoloi. The most voluminous novel of Rajani Kanta. It starts with the first invasion of Assam by Burmese hordes. The heroine Rahdai, who is not a historical character is brought to the palace forcibly from her lover Shantiran. She, however, rejects the proposal of King Chandra Kanta and remains firm and true to her love. Her turbulent life is the central part of the narrative.

*Ramalā*. Bengali. Novel. By Manindralal Basu. A romantic love story. The book had become extremely popular.

*Sahyādrīcyā Pāyathyāsī*. Marathi. Short-story. By V.S. Sukhatankar. First collection of regional or nativist short stories.

*Suśīlēcā Dev*. Marathi. Novel. By V.M. Joshi. It projects a new heroine with strong will-power and self-respect. The heroine Susheela decides to live separately, when she finds it impossible to live with her husband Raoba. She however returns only to look after him during his illness but does not surrender to him. She remains free and finds a new life through serving the downtrodden, the weak and the exploited. This is her quest for quest for God.

*Tēcapaktan Kantan*. Tamil. Novel. By K.S. Venkataramani. It is the story of Kantan who dedicates his entire life to the national movement and succeeds in getting more dedicated young people for the service of motherland.



*Anārkalī*. Sindhi. Play. By M.U. Malkani. A romantic historical play.

*Atukkalayil ninnu Arannattēkku*. Malayalam. Play. By V.T. Bhattatirippatu (1896–1982). Written and produced as part of the activities of the ‘Yogakṣēma Sabha’ aimed at reforming the Namputiri community particularly the liberation of woman.

*Gairik Patākā*. Bengali. Play. By Sachindranath Sengupta. A play on Shivaji with political overtones.

*Gardabhasenoddhār*. Hindi. Play. By Pandit Jagannath Sharma Rajvaidya. A farce featuring Gardabhasen, a *dhobi*, who converts to Christianity in order to marry a Christian girl, repents, and is converted back.

*Hōm Rūle*. Kannada. Play. By T.P. Kailasam. A social satire, ridiculing the so-called big-wigs and members of the emerging middle-class shrewd and humorous dialogues with a fine admixture of spoken Kannada and English. Introduction by Pandit Taranath.

*Kārāgār*. Bengali. Play. By Manmatha Roy. Based on the mythological story of the birth of Krishna in Kansa’s prison, the play is symbolic of the contemporary political situation.

*Karengar Ligiri*. Assamese. Play. By Jyotiprasad Agarwala. Though the subject was taken from medieval period, still the author portrayed the hero with progressive outlook.

*Kauṇḍinya Prahāsana*. Sanskrit. Farce. By Y. Mahalinga Shastri showing a miser outwitted by a clever rogue.

*Paurāṇik Nāṭako*. Gujarati. Play. By Kanaiyalal Munshi. A collection of four plays based on mythological themes with modern outlook. The influence of Western dramatic technique is quite evident.

*Prema Cintāmaṇi*. Oriya. Play. By Kuntala Kumari Sabat. Poetical play based on Radh–Krishna story; it enjoyed immense popularity after its publication.

*Subhadrā*. Punjabi. Play. By I.C. Nanda (Ishwar Chandar Manda). A drama written in the genre of ‘Problem Play’ dealing with social problems of contemporary Hindu society like widow-remarriage. Excellent in theme and form.

*Vṛddh Vivāha Vidūṣaṇ*. Rajasthani. One-act play by Subhachanda Jammada. Partly humorous and partly satirical; its theme is unequal marriages.

*Birugāli*, tr. by K.V. Puttappa (Kuvempu). Kannada. Play. *The Tempest* by William Shakespeare (English).

*Cāndī Kī Dibiyā* and two other titles, *Nyāy* and *Hadṭāl*, tr. by Premchand (with unacknowledged collaboration), of *The Silver Box*, *Justice* and *Strife*, all by John Galsworthy (English).

*Gadāyuddha Nāṭakam*, adapt. by B.M. Shreekantayya. Kannada. Play. *Sāhasabhi-*

*mavijaya* (a campū epic in Sanskrit) by Ranna (993 A.D.) A tragedy in Kannada that resembles Greek tragedies.

*Monalicā*, tr. by Ramesh Barua. Assamese. Drama. Spanish playwright Jacinto Benavente's *The Smile of Giokonda* (English).

*Pan*, tr. by Achintya Kumar Sengupta. Bengali. Novel. From the English version of the Scandinavian novel *Pan* by Knut Hamsun.

*Rubaiyat-i-Hāphij*, tr. by Kazi Nazrul Islam. Bengali. Poems. From the Persian Quartrians of the Persian poet Shiraji Hafiz.

*Sāhitya-Vaibhava*, adapt. By Mathuranatha Shastri. Sanskrit. Poems. From different Hindi poems.

*Sītānirvāsam*, tr. by R. Narayana Panikkar. Malayalam. Play. Dvijendra Lal Roy's *Sita* (Bengali).

*The Aryan Path*. An English bi-monthly. Ed. Sophia Wadia. Journal devoted to literature, culture and current affairs.

*Hamṣa*. The prominent Hindi magazine started and ed. by Premchand (March 1930–October 1936); closed down following government action (July–October 1930); (August–November 1932); run by the Bharatiya Sahitya Parisad as its organ (October 1935–August 1936) ed. for some years by Premchand's son. Lately revived (1986) by Rajendra Yadav as a monthly of progressive fiction.

*Madhukara*. A Hindi magazine. Ed. by Banarasi Das Chaturvedi. Though financed by Tikamgarh estate its tone remained anti-feudal. Aimed at literary-social awakening 'Madhukar' found new horizons for literary and cultural tradition of Chattisagadha.

*Nepali Sahitya Sammelan Patrikā*. A Nepali monthly. First editor: Padmaprasad Pradhan. An organ of the Nepali Sahitya Sammelan, Darjeeling. Its publication was stopped due to government's censorship but published from 1959 under a new title *Diyālo* and its publication still continues. It has contributed immensely towards the development of Nepali in India.

*Phulvādī*. A Sindhi periodical for children.

*Prabhuddhāndra*. A Telugu quarterly. Ed. Sripada Subrahmanya Shastri. Publication continued till 1939. It gave great impetus to modern Telugu short-story.

*Strī*. A Marathi monthly for women readers. Ed. S.V. Kirloskar.

## 1931

Police atrocities inside Hijli detention camp. Tagore addressed a public rally in Calcutta (26 September) protesting against the brutal assault on the prisoners.



Gandhiji left India to attend the Round Table Conference. Poet Meghani wrote a poem entitled 'Chello Katoro' asking Gandhiji to bear for the last time the insults done by the British Government.

Ambedkar outraged by Gandhi's statement before the Minorities Committee (November 13, 1931). He did not consider Gandhi as the representative of the untouchables.

Outbreak of the first major political upsurge in Kashmir (on 13 July) that inaugurated the struggle for freedom from autocracy and gave birth to the Jammu and Kashmir Muslim Conference which by 1939 transformed into the All Jammu and Kashmir National Conference.

Est. *Manipur Dramatic Union* which gave a new impetus to Manipuri drama. Sorakhaibam Lalit Singh, a playwright belonging to this dramatic troupe, introduced plays dealing with social problems in Manipuri.

Est. *Muslim Adaba Society*, a publishing house in Sindhi, in Karachi that brought out many important works in the language.

b. Abraham Joseph (d. 1987). A Malayalam playwright; wrote large number of realistic one-act plays. Director of the State Institute of Children's Literature, Kerala.

b. Alok Sarkar. A noted Bengali poet who made his mark in the 1950s. His works include, *Utal Nirjan* (1950) and *Ālokita Samanvay* (1958).

b. C. Narayana Reddy. A reputed poet of modern Telugu literature. Winner of Jnanapith award 1989; most popular lyricist and writer of film-songs; specially noted for his humanistic poetry.

b. C.V. Subbana Satavadhani. A noted Telugu poet and reputed *avadhāni*. After Tirupati Venkata Kavalu, it is he who popularized the art of *avadhāna* particularly in the second half of this century; also wrote a number of kavyas in classical style.

b. Dhaneswar Mohapatra. An Oriya critic, essayist and translator.

b. Debi Prasanna Pattanayak. A noted Oriya critic and linguist.

b. Gopalji Jha, 'Gopesh'. A Maithili short-story writer and a scholar.

b. Jitendra Sharma. A Dogri playwright and translator. His works include *Koonshgadi*, a full length play and *Buddh-Suhagan*, a collection of one-act plays.

b. José Pereira. A Konkani scholar of repute. Contributed work on Goan music, especially on the *Mandos* as well as on Goan architecture, history, theology and linguistics.

b. Kabita Singha. A noted Bengali novelist and poetess with a distinct voice of her own.

- b. Kurup, O.N.V. Major Malayalam poet, inspired by the ideal of a social revolution. Author of *Porutunna Saundaryam* (1952), *Mayilppili* (1964).
- b. Mohanlal Sapolia. A popular Dogri poet and political activist and editor. Author of Sahitya Akademi Award winning collection of quatrains, *Sodh Samudaren Di*.
- b. Moti Prakash. A Sindhi poet and writer. Received Sahitya Akademi Award in 1988 for his travelogue *Se Sabh Sandhyami Sāh Señ*.
- b. Narayana Pillai, K.S., A Malayalam literary critic and translator.
- b. Narsingh Dev Jamwal. A Dogri poet, painter, playwright, novelist and short story writer. Author of the Sahitya Akademi Award winning novel *Sanjhī Dharatī Bakhale Manu* (1976).
- b. Ng. Kangia. Author of several works on the Manipuri script and language.
- b. Nilamber Dev Sharma. A Dogri scholar, prose writer and translator. Author of *An Introduction to Modern Dogri Literature*.
- b. Omkarlal Bharadwaj. A Dogri-Pahadi poet.
- b. Padmanabhan, T. A noted Malayalam short-story writer. Among his collections are *Prakāśam Parattunna Oru Penkutti* (1955) and *Oru Kathākrittu Kuriśil* (1956).
- b. Ram Bezbaruah. An Assamese novelist and playwright. His novels include *Nazir Man* (1970) and *Adhir Lagan* (1971).
- b. Ranu Barua. An Assamese short-story writer, novelist and a poet. Her novels include *Nijanghāt* (1966) and *Jatugrha* (1976). *Śakuntalar Diary* (1960) and *Śarbarir Svapna* (1962) are some of her short-story collections.
- b. Rashid Nazuki. A refreshing voice in post-traditional Kashmiri verse steering clear of literary fads and fashions.
- b. Shuchibrata Roy Chaudhury. An Assamese short-story writer and novelist. Her only collection of short stories is *Saptaparna* (1961). Her novel *Ba Marali* (1958) is distinguished by a progressive social outlook.
- b. Sundara Ramaswamy. A Tamil novelist and short-story writer. His first short story collection *Akkaraicimaiyil* was published in 1959. His novels *Oru Puliyamarattin Katai* (1966) and *J.J. Cila Kurippukkal* (1981) are the milestones in the history of Tamil novel.
- b. Taj Begam Renzu. The first woman writer in modern Kashmiri to publish a collection of her short stories on common place social occurrences in the vicinity.
- b. Umashankar Pande. A popular Oriya poet and novelist.
- b. Vijayan, O.V. A Malayalam novelist and short-story writer and a cartoonist. His stories represent one of the impressive models of modernism in Malayalam.



His first novel *Khasākkinte Itihāsam* (1969) has been widely acclaimed as a masterpiece.

d. A Sinkaravelu Mutaliyar (b. 1855). Professor of Tamil at Madras Presidency College, published *Apitāna Cintāmani*, The Encyclopaedia of Tamil (1910), a work of 1050 pages. It was revised and published in an enlarged edition by A. Sivapirakasa Mutaliyar in 1934.

d. Achyut Balawant Kolhatkar (b. 1879). A Marathi journalist, founder editor of *Sandesh* (1915), a satirical and humorous journal.

d. Bawa Budh Singh (b. 1878). A major Punjabi writer, considered as pioneer of Punjabi literary history and criticism. *Koel Ku* (1916), *Bambiha Bol* (1941) and *Hans Cog* (1954), are his three works which provide important materials for the study of Punjabi literary history.

d. Gizelino Rebelo (b. 1875). One of the great trio of Māndo composers of Konkani; a sensitive poet noted for his lyrical compositions.

d. Haraprasad Shastri (b. 1853). A renowned Sanskritist; prose writer in Bengali; also wrote two novels, including *Bener Meye* (1917). He discovered the manuscripts of *Caryā* songs from Nepal.

d. Lajja Ram Sharma. A Hindi novelist, wrote several historical novels as well as narratives dealing with social problems.

d. Mirza Mohammad Rusva (b. 1858) well-known for his novel *Umrāo Jan Ada* (1899), the life story of a courtesan in Oudh before its annexation by the British. His novels are realistic, with characters drawn from daily life. Among his other novels are *Zāt-i Sharīf*, *Khūnī Shahzādah* (1921); *Sharīf Zādah* (1900), etc. He translated Aristotles' *Nicomachean Ethics* into Urdu under the title *Akhlaq-i-niqumājis* (1931).

d. Mohammad Ali, Jauhar (b. 1878). An Urdu poet, political leader and journalist. He was also a freedom fighter. Published *Comrade* in English and *Hamdard* in Urdu.

d. P.R. Karibasava Shastri (b. 1848). A Kannada scholar who edited many old Kannada works. Author of *Nala Caritre* (1925).

d. Puran Singh (b. 1881). Wrote in English and Punjabi. *The Sisters of the Spinning Wheel* (1915), *At His Feet* (1922), *Unstrung Beads* (1922) and *Seven Baskets of Prose Poems* (1928). *Khullha Maidan* (1928) and *Khullhe Ghund* (1923) are his collections of Punjabi poems.

d. Yadaveshvara Tarkaratna (b. 1931). A noted writer in Sanskrit. Author of a poem *Aśruvisarjana* (? 1906) on the partition of Bengal in 1905.

*Ātmostsarga*. Hindi. Poetry. By Siyaram Sharan Gupta. A poem on the self-sacrifice of Ganesh Shankar Vidyarthi for the cause of communal harmony.

*Bāṣpānjali*. Malayalam. Poetry. By Raja K.K., a poet of the Vallathol school.

*Candra Padyāvalī*. Maithili. Poetry. By Chanda Jha. Ed. by Baladev Mishra. Most of his works came out in edited collections only after 1911, excepting his *Mithilā bhāṣā Rāmāyaṇa* (1891) and *Gītasaptasatī* (1902).

? *Dahikatara*, Assamese. Poetry. By Raghunath Chaudhury. Most of them are nature poems.

*Dhūpa*. Oriya. Poetry. By Mayadhar Mansinha. This is the first work of a great romantic poet in Oriya literature. The poems included in the collection are still highly popular.

*Gitagaḷu*. Kannada. Poetry. By V. Seetharamayya. The first collection of the author. The lyrics are more intellectual compared to other 'navodaya' lyrics.

*Gitiguñja*. Bengali. Songs. By Atul Prasad Sen. The complete collection of songs of Atul Prasad, one of the distinguished poets and composers of Bengal.

*Jagat Tamāśā*. Punjabi. Poetry. By Mohan Singh Diwana. The poems are written in a unique style in which wit and humour predominates; Charan Singh Sahid (1891–1935) has a novel with the same title published in 1927.

*Mohanapañcādhyāyī*. Sanskrit. Poetry. By Bhagavadacharya. A poem on Mahatma Gandhi.

*Nav Bahāro Myāni Locāro Ho*. Kashmiri. Poetry. By Mahjoor. A song weaving the memoirs of childhood into varying patterns of seasonal vistas peculiar to Kashmir.

*Rātri*. Telugu. Poetry. By Tallapragada Visvasundaramma (1899–1949); one of the few poetesses of *bhāva-kavitā* period. The poems in the collection breathe the spirit of patriotism and sacrifice.

*Harī Nārāyan Āpte Yāñce Caritra Va Vanmayavivecan*. Marathi. Biography. By Venubai Panse. A biography of Apte and a critique of his writings.

*Āmrā-O-tāhārā*. Bengali. Essay. By Dhurjati Prasad Mukhopadhyay. Essays on various themes, literature, music, man-woman relationship written as dialogues. Other books of essays by the author *Cintayasi* (1933), *Kathā O Sur* (1938).

*Cintāmani*. Hindi. Essay. By Ramachandra Shukla in two volumes. Personal essays and also critical essays on poetry.

*Kāvyaḷocan*. Marathi. Criticism. By D.K. Kelkar. A treatise on literary theory. Major topics discussed are the soul of poetry, theories like *Rīti*, *Vakrokti*, *Dhvani*, *Rasa*. Figures of speech and nature of poetic pleasure.

*Maitai Vareng Arubā*. Manipuri. Essays. By Pukhratribam (1878–1942). 2nd ed. 1949.



*Merā Vilāitī Safar Nāmā*. Punjabi. Travelogue. By Lal Singh Kamla, Akali. The author's description of people and places of England is both informative and entertaining.

*Musalmānī Mulakhātīl Musāfirī*. Marathi. Travelogue. By S.R. Tikekar. Best of the three travelogues written by the author. Picturesque and typical depiction of social and political life of Peshawar, Teheran, Quetta, Bastra.

*Rāśīyār Ciṭhi*. Bengali. Epistolary essay. By Rabindranath Thakur. The author records his impressions of the life in Russia. Russian's enthusiasm for educating and uplifting the masses has been greatly appreciated by him.

*Svairvihār*. Part 1. Gujarati. Essay. By Ramnarayan Vishvanath Pathak. Essays in lighter vein embracing various subjects. Part II, 1937.

*Antaraṅga*. Kannada. Novel. By Devudu Narasimha Shastri. Claimed to be the first psycho-analytical novel in Kannada but mainly didactic eulogizing genorsity, self-sacrifice (*tyāga*) and similar virtues.

*Aṭakepār*. Marathi. Novel. By N.S. Phadke. Although the hero and the heroine belong to different religions, Hindu and Muslim, the focus of the conflict is not religious tension, but Good versus Bad. The lovers do not unite in marriage but hope to be united in heaven.

*Bāsantī*. Oriya. Novel. Written by the writers of the *Sabuja* school, namely Annada Shankar Ray, Kalindi Charan Panigrahi, Sarala Devi, Sarat Chandra Mukherjee, Muralidhar Mohanty, Suprabha Kar, Pratibha Kar, Harihar Mohapatra and Baishnab Charan Das. This is the first, and also the last, attempt to write a novel by a group in the literary history of Orissa.

*Citradarśan*. Assamese. Novel. By Harinarayan Datta Barua. One of the significant historical novels in Assamese. The novel starts with the conflict between the Ahoms and the Mughals under the leadership of Sayed Chana and Firozy culminating in the famous Sairaihat war under the leadership of Ram Singh. Two love stories are interwoven into the main acting. One of them is that of the exiled prince Uday Narayan and Darang princess Bhavani. The historical element dominates the theme.

*Haṭṭiya Citragalu*. Kannada. Short-story. By Gorur Ramasvami Iyengar. Life and experiences of rural folk written in humorous style.

*Kāñcanamṛg*. Marathi. Novel. By V.S. Khandekar. The hero Sudhakar leaves the job of a lecturership in a college and goes to a village for social work. There he meets Sudha and Varuni, representatives of serene and intoxicating feminine charms respectively, and oscillates between them for a long period.

*Māṭira Mañiṣa*. Oriya. Novel. By Kalindi Charan Panigrahi. One of the most popular and well executed narratives published during the last six decades. Written in a colloquial style it portrays a vivid picture of village-life under the influence of Gandhian idealism. It is a moving human story of a magnanimous man who sacrificed his life for his wayward younger brother.

*Mayūra*. Kannada. Novel. By Devudu Narasimha Shastri. One of the most popular historical novels depicting the life and politics of the Pallava and the Kadamba dynasties.

*Mehmallār*. Bengali. Short story. By Bibhutibhushan Bandyopadhyay. The stories fall into two groups: some are about day to day problems, some romantic in mood or contain supernatural elements.

*Mokanarañcani Allatu Camūkat Tōrram*. Tamil. Novel. By Girijadevi. Deeply influenced by the 'Self-Respect Movement' initiated by E.V. Ramacuvami Nayakkar in 1925. The authoress wrote it in support of intercaste marriage. Highly propagandist in nature, it tells the story of a girl belonging to 'vēlālā' community who marries a boy of the Nadar community after many hurdles.

*Phol Āsā*. Marathi. Novel. By V.V. Bokil. It challenged some of the set models and traditions of Marathi novel. It criticizes the romantic, idealized love, the obsessions of reputed writers for giving love too much importance and the so-called 'sweet' relations between parents and children, etc. It can be considered as an anticipation of Nemade's *Kosla* (1962) to some extent.

*Pūjārabaḷi*. Oriya. Novel. By Ramaprasad Singh. A political novel based on the Salt Satyagraha launched in Orissa at Inchudi village.

*Rafiq-e-Tanhai*. Urdu. Short-story. By Ali Abbas Husain. Collection of short stories in Urdu. This is the first collection of Husaini which established him as a new writer in Urdu. He, like Premchand, followed the trend of realism and chose to write about the rural masses and the middle-class.

*Sāotāli*. Bengali. Short-story. By Sailajananda Mukhopadhyay. The stories deal with the lives of the Santhal men and women for the first time in modern Bengali literature.

*Sukalele Phūl*. Marathi. Novel. By P.Y. Deshpande. The story of an idealized love and friendship between man and woman. The heroine, Krishna, remains unmarried throughout her life for the sake of her lover.

*The Bride of God*. English. Play. By Annayya. It dramatizes the episode of Aurangzeb's killing of his brother Dara and the escape of Dara's daughter, Dilara, the Bride of God.

*Candragupta Maurya*. Hindi. Play. By Jayshankar Prasad. A historical play in Hindi remarkable for its sweep, and conception of the main characters: a Kshatriya rather than low-born Chandragupta who is valiant and not unduly dependent on Chanakya who, in turn, is represented as an ardent and single-minded brahmin who is, however, softened and humanized by a lover-interest. The play features of patriotic repulse of foreign invaders and suggests a relationship with D.L. Ray's Bengali play, *Candragupta* (1912).

*Deśer Dāk*. Bengali. Play. By Bhupendranath Bandyopadhyay. The theme of the play is patriotism and its hero an illiterate village youth.



*Hariścandran*. Malayalam. Play. By Kainikkara Kumara Pillai. Based on the Puranic story of Harischandra.

*Jivan Lālā Nāṭak*. Nepali. Play. By Indraman Rai from Kalimpong. Impregnated with reformist zeal the play is based on the theme of witch-doctors and *shamans*. It was staged in Kalimpong in 1931. Influence of Shakespeare's *The Merchant of Venice* is apparent; the name of one of the characters, a merchant, is Shylock.

*Kumār Ajīt Singh*. Sindhi. Play. By Lekhraj 'Aziz'. A historical play.

*Mukti Kā Rahasya*. Hindi. Play. By Lakshmi Narayan Mishra. An ambiguous problem-play where romantic personal relationships and idealistic patriotism are in an uneasy mix. Uma Shankar resigns as Deputy Collector during the Non-Cooperation Movement and is jailed for two years. On release he contracts a liaison with Asha Devi, who poisons his wife and later herself too. Further intrigues and moral complications follow which are treated unsympathetically.

*Praṇayakkammiṣan*. Malayalam. Farce. By E.V. Krishna Pillai.

*Sannyasta Khadga*. Marathi. Play. By V.D. Savarkar. On the question of Ahimsa. Through the character of Vikramdev, the dramatist declares his own concept of Ahimsā. True Ahimsā is that which cuts the teeth and nails of violence by means of weapons.

*Arabian Nights Emba Yavana Yāmini Vinōda Kathegalu*, adapt. by A. Keshavayya. Kannada. Stories. *Arabia Nights* (English).

*Faust*, tr. by Sayyid Abid Husain. Urdu. Drama. Johann Wolfgang Von Goethe's *Faust* (English).

*Kālappan Kallattanam*, tr. by Pammal Sambandha Mudaliyar. Tamil. Drama. *Scapin* by Moliere (English).

*Os Lusíadas De Luis De Cāmões*, tr. by Horacio Lobo. Konkani. First canto of *Os Lusíadas*, the great epic poem by Luis de Camoes (Portuguese).

*Pariṇītā*, tr. by Nagindas Parekh. Gujarati. Novel. *Pariṇītā* by Sarat Chandra Chatopadhyay (Bengali).

*Rama, The Hero of India*, tr. by Dhan Gopal Mukherji. English. Epic. A condensed version of Valmiki's Rāmāyana written specially for young boys and girls with illustrations by Edgar Parin D'Aulaire.

*Venicar Sāud*, tr. by Bipin Chandra Barua. Assamese. Drama. Shakespeare's *The Merchant of Venice* (English).

*Banar*. A Children's magazine in Hindi started by Pt. Ram Naresh Tripathi.

*Jayaśrī*. A Bengali literary magazine for women. Ed. by Lilabati Nag (Roy).

*Karmavira*. A Kannada weekly. Ed. by R.R. Divakar (Hubli). Most popular weekly

of northern Karnataka till 1978. Made great impact of Kannada literature and culture.

*Paricay*. A distinguished Bengali monthly. Ed. by Sudhindranath Datta. Noted for a rigorous intellectual temper and serious interest in Western literature. Later the journal became the most notable organ of Marxist literature in Bengal.

*Prajāmata*. A popular Kannada weekly from Bangalore. Ed. by B.N. Gupta.

*Strīśakti*. A Gujarati weekly. Ed. by Urmila Mehta. Devoted to women in general and to problems of Gujarati women in particular.

*Yuga Bīṇā*. An Oriya monthly. Ed. by Lakshminarayan Sahoo and *Sabuj* group of poets. It was the literary organ of the *Sabuja Sāhitya Samiti*.

## 1932

Est. *Gorkha Dukha Nivarak Sammelan*, Darjeeling (popularly known as G.D.N.S.) under the chairmanship of the popular theatrician Dhanvir Mukhia of Darjeeling for social activities. It contributed to the development of Nepali language, literature, music, painting, theatre and social undertaking. It published *Khoji*, a literary periodical, specially remembered for its contribution to Nepali short stories, ed. by Rupnārāyan Sinha (1907–55) from September 1940 through November 1941.

Gandhi establishes the *All India Harijan Sevak Sangh*.

b. Arun Kolhatkar. A graphic designer by profession, a bilingual poet; writing in both Marathi and English. His *Jejuri* (1976) was awarded the Commonwealth Poetry prize for that year.

b. Attar Singh (1994). One of the noted Punjabi critics. His criticism is eclectic in nature combining various prevalent present day literary theories.

b. Balgovind Jha 'Vyathit'. A Maithili poet and scholar. His *Maithilī Sāhityak Itihās* (1961) and his work on Maithili poets—*Maithilī Kavi-Darśan* (1968) are considered valuable works.

b. Bhaben Saikia. An outstanding Assamese novelist, short-story writer, and film maker. He is at his best in picturing lower middle-class in his short stories. His novel *Antarip* (1988) created sensation because of its unconventional theme of the heroine reacting against her husband's infidelity commits adultery with another man.

b. Birakishore Das. An Oriya essayist and critic.

b. Deepak Kaul. A Kashmiri writer of short-stories throwing up unforgettable characters like Veda Mam.

b. Dhumaketu. A Maithili fiction writer.



- b. Felicio Cardozo—A noted Konkani journalist, also a short-story writer, poet and translator.
- b. Gabriel D'Souza (Shri Gabbu—Urva). A Konkani novelist and playwright from Mangalore.
- b. Gurdial Singh. One of the major Punjabi novelists. His novels depict socio-cultural concerns of the downtrodden rural classes in critical realistic mode.
- b. Hiren Bhattacharya. One of the most outstanding Assamese poets. His collections of poems include *Tomar Banhi* (1970), *Mor Dés*, *Mor Premar Kavitā* (1972), *Sugandhi Pākhilā* (1981).
- b. Homen Borgohain. A powerful Assamese short-story writer and novelist. Inspired by Fried and Satre he gave a new dimension to Assamese narrative. He wrote with deep sympathy about the downtrodden. His collection of short stories *Bibhinna Korac* (1957), and the novel *Subala* (1963) are well-known. Received the Sahitya Akademi Award in 1978.
- b. Jatindramohan Mohanty. An eminent Oriya critic. Compiled an anthology of modern Oriya poetry and wrote *Kavyātattva*, a work on Western criticism.
- b. Jose, C.L. Malayalam author of a number of realistic plays, many of which have been successfully staged.
- b. Krishan Rahi. A major poet in modern Sindhi. *Kumac* (1969) is his well-known work.
- b. Lakshmi Narain. A Dogri writer well-known for his essays.
- b. Lakshminandan Bora. An Assamese short-story writer, novelist and a playwright. His novels include *Nisār Purabi* (1962), *Gāṅgācilanir Pākhi* (1965) etc. Among his collections of short stories are *Dr̥ṣṭirūpa* (1958) and *Sei Sure utalā* (1960).
- b. Madhavan Namputhiri, Palur. Generally known as 'M.N. Palur'. He paved the way for the development of modernism in Malayalam poetry. Author of *Peṭiṭṭan*.
- b. Mansa Ram Sharma Arun. A well-known Dogri-Pahadi poet with a distinct voice of his own.
- b. Naji Munawwar. A Kashmiri poet, specially wrote verse for children and translated a few plays of Shakespeare.
- b. Prem Prakash. One of the leading contemporary Punjabi short-story writers.
- b. Priyabrata Das. An Oriya essayist; wrote on Vedic philosophy and literature.
- b. Rabindranath Singh. An eminent Oriya poet. His poetry reveals the anger and protest against establishment. His collections of poems include *Pathapṛāntara Kavitā* and *Bhrukuti*.
- b. Sankha Ghosh. A noted Bengali poet and critic. Love and compassion are the dominant notes of his poetry. His poems are distinguished by intensity of

passion and compact structure. His works include, *Dinguli Rātguli* (1956), *Nihita Pātāl Chāyā* (1967) and *Bābarer Prārthanā* (1976). Received Sahitya Akademi Award in 1975.

b. Satyapal Shastri. A Dogri poet and translator. He translated Shakespeare's *Macbeth* (1969).

b. Shyamlal. A Dogri-Pahadi scholar and translator.

b. U.R. Anantha Murthy. A major novelist, short story-writer, poet and literary critic in Kannada, often considered as the spokesman of 'navya' movement. His works include *Samskāra* (1966) a novel, *Hadinaidu Padyagaḷu* (1970) poems, and *Mauni* (1973), short stories. His works have been acclaimed for sensitive portrayal of Indian life torn between tradition and freedom.

b. V.K.N. (Vatake Kuttala Narayanan Nayar). A Malayalam novelist short-story writer, known for his stories written in a light vein.

b. Ved Kumari Ghai. A Dogri scholar and writer.

d. Akkiraju Umakantham (b. 1889). A Telugu scholar and critic, trained in *navadvīpa* tradition of *Vyākaraṇa* and *Tarka*; followed closely the development of Bengali literature. His major contribution is the incomplete *Nēti kalapu kavītvamu*—a critique of romantic poetry in Sūtra style.

d. Jagannath Das Ratnakar (b. 1866). The last prominent poet of Braja Bhasa poetry tradition, also a translator. His *Uddhav Śataka* is a landmark in *Bhramargīt* tradition. Translated Alexander Pope's *Essay on Criticism* under the title *Samālocanādarś*.

d. Lakshman Ganeshshastri Lele (b. 1870). A Marathi poet of the old Pandit tradition.

d. Nathu Ram Sharma Shankar (b. 1859). One of the exponents of Khadi Boli Hindi poetry. Among his poetic works are *Anurāg ratna* (1913), *Śankar Saroj* (1912), *Vāyas Vijay* (1919). His collection of poems was published posthumously under the title *Śankar Sarvasva* (1951) ed. by Harishankar Sharma.

d. Navanit Lal Chaube (b. 1858). A poet of Braja Bhasa. Main works are *Prem Ratna*, *Gopī Prem Pivasā Pravāha* and *Mūrka Śataka*.

d. Prabhat Kumar Mukhopadhyay (b. 1873). A well-known short-story writer and novelist in Bengali. His works include, *Ratnadīp* (1915), *Jāmāi Bābājī* (1931). Satyajit Ray's famous film *Devī* is based on his story with the same title.

d. Pradhan, Gangaprasad (b. 1853). The harbinger of modern educational and literary activities in Darjeeling; the first man to begin the teaching of Nepali in Darjeeling and to edit the first Nepali newspaper *Gorkhey Khabar Kāgat* (1901) that continued till his death. He rejected the Sanskritized variety of Nepali and made pioneering contributions in the field of children's literature and lexicography.



d. Svarnakumari Devi (b. 1855). Most well-known woman writer in Bengali in the nineteenth and early twentieth century. A poet, novelist and dramatist. Her works include her trilogy novels, *Bicitra* (1920), *Svapna Banī* (1921), *Milan Rātri* (1925).

*Bāgh e Nisāta Kae Gulo*. Kashmiri. Poetry. By Mahjoor. A song on the enchantment of the Dal Lake that became extremely popular throughout the valley.

*Gari*. Kannada. Poetry. By D.R. Bendre (Ambikatanayadatta). Fifty-five poems on various subjects. Remarkable for their level of abstraction, metrical experiments, suggestive power and metaphorical language.

*Govinda Gitavalī*. Maithili. Songs. Ed. By Mathura Prasad Dikshit. A collection of Govindadasa's (17th century) devotional and other songs which have been in the oral tradition in Mithila.

*Guñjana*. Hindi. Poetry. By Sumitranandan Pant. Many popular poems like 'Naukā Vihār', 'Ek Tāra', 'Cāndni', 'Madhuvan' are in this collection.

*Jangnamah-yi 'Ālam Alī Khān*. Urdu. Poetry. Edited by Maulvi Abdul Haq. A historical narrative poem (masnavi) of 18th century published for the first time with introduction.

*Mahābhārat Mahākāvya*. Hindi. Poetry. By Rama Nath Jyotisi. An epic based on the Mahābhāratā giving new interpretation to the episodes.

*Maithilī Sandeś*. Ed. By Shyamananda Jha. One of the remarkable anthologies in the history of patriotic poetry in Maithili.

*Nalme*. Kannada. Poetry. By K. Shankara Bhat. Three long narrative poems describing tragic episodes. 'Honniya maduve' (marriage of Honni) depicts the village life of coastal Karnataka. 'Mādriya Cite' (Pyre of Mādri) describes the tragic end of Madri, wife of Pandu. Fine admixture of Sanskrit and modern Kannada is the characteristic of Shankara Bhat's poetry.

*Olume*. Kannada. Poetry. By T.N. Shreekanthayya. The work also includes translations from the Greek and Prakrit languages.

*Phulavāt*. Marathi. Poetry. By Anil (*alias*, Atmaram Raoji Deshpande). First collection of the poet. These are mainly love-poems exhibiting tenderness and intensity, leading to mysticism.

*Prathamā*. Bengali. Poetry. By Premendra Mitra. First book of poems of Mitra. The most important strain of his poetry is his proclamation as the priest of the underdogs.

*Punaśca*. Bengali. Poetry. By Rabindranath Thakur. In this volume and three subsequent books—*Śeṣ Saptak* (1935), *Patrapuṭ* (1936), *Śyāmalī* (1936), the poet explores the rhythmic possibilities of prose, culminating into a new rhythm of poetry. The work had a tremendous impact on the modern poets.

*Raśmi*. Hindi. Poetry. By Mahadevi Varma containing thirty-five Chāyāvādī poems. The mysticism and nature are the two main components in these poems.

*Sāket*. Hindi. Poetry. By Maithilisharan Gupta. An epic in Khadi Boli. Based on 'Ramakatha' and inspired by Rabindranath's article 'Kāvye Upekṣitā' the poem focuses on Urmila and Lakshmana. It gives new psychological interpretation to the character of Kaikeyi.

*Satyāgraha Gītā*. Sanskrit. Poetry. By Mrs. Kshama Rao. A poem on Gandhi's movement. Its second part, *Uttarasatyagraha gita* was published in 1944.

*Śewali*. Assamese. Poetry. By Ratna Kanta Barkotoki (1897–1963). Although love is the dominant theme of these poems, some poems have mystic aura and some are patriotic in nature. Influence of Tagore, in his style is discernible.

*Śubh Gīt*. Rajasthani. Poetry. By Srinatha Modi. Lyrics in ten parts. These poems made visible impact on the common man mainly because of their reformatory zeal.

*Sudhār Samgīt*. Rajasthani. Poetry. By Srinath Modi. Rajasthani poetry in four volumes. Most of them are lyrics inspiring the common man to rise against the dead traditions of the society.

*Śukla Pakṣamu*. Telugu. Poetry. By Ramalingaswami, Anantapantula; a popular satirical work ridiculing the *Bhava Kavita* (romantic poetry) movement, particularly *Kṛṣṇapakṣamu* by Devukpalli Krishnashastri.

*Urbāṣi-O-Ārtemis*. Bengali. Poetry. By Bishnu Dey. First book of the author who was criticised for obscurity and his pre-occupation with self and libid.

*Yāsodharā*. Hindi. Poetry. By Maithilisharan Gupta. A famous lyrical *Khanda Kāvya* depicting the pain and suffering of woman.

*An Indian Monk*. English. Autobiography. By Purohit Swami.

*Life and Experiences of a Bengali Chemist*. English. Autobiography. By P.C. Ray, a famous scientist and social worker.

*Nāṭakamētai Ninaivukal*. Tamil. Autobiography. By Pammal Sambandha Mudaliyar, initially serialised in the *Swadesmitran* (Weekly ed. from 1st of July 1930) and later published in six volumes (the sixth volume in 1938). It is one of the best autobiographical works in Tamil and it helps us to understand the growth and development of Tamil theatre.

*Pūrvaraṅga*. Kannada. Autobiography. By Madhurachenna (Halasangi Channamallappa). Dealing mainly with his spiritual experiences by *avadhūta* tradition.

*Cuppiramaniya Pāratiyār Allatu Tamilnāṭṭin Tēciya Kavi*. Tamil. Biography. By Suddhananda Bharati. It throws light on the literary creations of Bharati and its relation with his way of living.

*Cerukathāprasthānam*. Malayalam. Criticism. By M.P. Paul. A work on the form and structure of the short-story and its evolution.



*Gurmat Nirnay*. Punjabi. Essays. By Bhai Jodh Singh. A collection of essays on Sikhism.

*Makilnan Ārāyccik Kaṭṭuraiikal*. Tamil. Essay. By K.P. Santhosam (Makilnan). Inspired by the writings of Maraimalai Atikal and his pure Tamil movement, Santhosam, changed his name to Makilnan and these essays in praise of ancient glory of the Tamils.

*Raṅg Taraṅg*. Vol. 1 to 6. Gujarati. Essay. By Jyotindra Dave. These volumes contain highly acclaimed humorous essays. Last volume was published in 1946.

*Tarjuman-ul-Quran*. Urdu. Commentary and translation. By Abdul Kalam Azad (1888–1958). One of the most illuminating and scholarly commentaries on the Quran alongwith a fine translation of the holy text in Urdu. 2nd Vol. 1936.

*Angāre* (Sparks). Urdu short-story. Five by Sajjad Zahir, two by Ahmed Ali, two by Rashid Jahan and one by Mahmooduzzafar. The book is significant as it attacked the middle-class snobbery, masculine pride, priggish morality reflecting the mood of the modern youth. The book was banned.

*Aparājita*. Bengali. Novel. By Bibhutibhusan Bandyopadhyay. It is a sequel to the famous *Pather Pācālī* (1920) narrating the experiences of the protagonist growing into youngman in an urban setting and his encounters with the reality.

*1817*. Oriya. Novel. By Godavarish Misra. Its background is the mutiny of Oriya soldiers against British rule in 1817 and the famine that followed. Paiks (traditional soldiers of Orissa) fought a fierce battle against the British from 1817 to 1835 at Khunda resisting foreign domination.

*Baḍatanda Bāḷu*. Kannada. Short-story. By Betageri Krishna Sharma (Ānanda-kanda). Realistic narratives depicting the struggle for existence by the rural folk of north Karnataka.

*Bana Marmar*. Bengali. Short-story. By Manoj Basu. The mystery in the wild nature has been the main motif in these stories.

*Cittā Lahū*. Punjabi. Novel. By Nanak Singh. One of the highly acclaimed Punjabi novels but depicts contemporary social evils especially the position of women in Punjabi society.

*Dinmajur*. Bengali. Short-story. By Sailajananda Mukhopadhyay. The stories deal with the lives of the people from the lower strata of the society, particularly in the daily wage-earners.

*Divyacakṣu*. Gujarati. Novel. By Ramanlal Vasantlal Desai. A popular novel on freedom movement influenced by Gandhiji's salt satyagraha. Problems like passive resistance, removal of untouchability, social service, women lib etc. are posed in the novel.

*The Ghost City and Other Stories*. English. Short-story. By G.K. Chettur. Told in a refreshingly colloquial style, the stories are humorous with well-knit plots.

*Gor.* Hindi. Novel. By Siyaram Sharan Gupta. Influenced by Gandhian thought, it depicts the rural life in India with vividness.

*Jātismar.* Bengali. Short-story. By Saradindu Bandyopadhyay. The protagonist narrates his experiences of previous births in the ancient period of Indian history.

*Karmabhūmi.* A novel by Premchand in the rural setting of Banaras and Haridwar area. It deals with social reform, Harijan uplift, patriotism. Deeply influenced by Gandhism it portrays the political and social panorama of Indian freedom movement. Its Urdu version is *Maidan-i-Amal*.

*Kīmiagar* (The Alchemist) Urdu. Short-story. By Mh. Mujeeb. Stories about human suffering.

*Koltār.* Urdu. Novel. By Azim Beg Chughtai. A humorous novel.

*Kuṇḍalī Cakra.* Hindi. Novel. By Vrindavanlal Varma. This famous novel depicts the struggle of the labourers. Indian freedom movement also finds a place in it.

*Kundan The Patriot.* English. Novel. By K.S. Venkataramani. The novel, a political *zeitgeist* of its time focuses through Kundan and his village on the national socio-political situation under the electrifying and unifying force of Gandhi.

*Laila Ke Khutūt* (Letters of Laila). Urdu. Novel. By Kazi Abdul Gaffar. The agony of a prostitute presented in the form of letters. Although its plot is weak, the narration is powerful and it presents the woman character sympathetically. Also it initiated a trend against the 'reformist' novels in Urdu.

*Nirañjan.* Marathi. Novel. By N.S. Phadke against the background of 1930-Movement. The main theme, however, is love and the tensions between the hero, a married man and the heroine, a maiden.

*Paraṅkipṭayāli.* Malayalam. Novel. By K.M. Panikkar. A popular historical novel.

*Premapathe.* Oriya. Novel. By Godavarish Mahapatra. First epistolary novel in Oriya, its theme being the plight of women and a defence of widow-marriage and women education.

*Yār Yethā Deś.* Bengali. Novel. By Annada Shankar Ray. This novel with its five sequels, *Ajñātabās* (1933), *Kalaṅkabatī* (1934), *Duhkhamocan* (1936), *Marter svarga* (1940), *Apasaran* (1942) is known as *Satyāsanya*. They discuss complex problems of modern age—different ideas of politics and economics, as well as humanitarian ideals.

*Bhīṣmar.* Malayalam. Play. By P. Kunjiraman Nayar. Based on the Pauranic story of Bhishma, the hero of the Mahabharata.

*Bukha Jo Sikar.* Sindhi. Play. By Khanchand Baryani. The theme is contemporary social problem.



*Candragupta*. Telugu. Play. By Muttaraju Subba Rao. It is a popular historical drama based on the life of Chandragupta Maurya.

*Civari Kunda*. Telugu. Play. By Chalam. It is about the miserable life of working classes and their determination to overthrow capitalism.

*Garbhagudi*. Kannada. Play. By K. Sivarama Karnath. A satirical play about injustice done by the society in the name of God and religion.

*Indu Kumar*, Part III. Gujarati. Play. By Kavi Nanalal written in a rhythmic prose. A play of love and patriotism, its characters are airy and its action too thin and fragile without any stage potentiality, but it is an example of Nanalal's romantic imagination (Part I, 1909; Part II, 1927).

*Khārabeḷa*. Oriya. Play. By Dhaneswar Das. A well-organized historical play on the victory of Kharabel, the great emperor of Orissa.

*Mānmayī Garls Skul*. Bengali. Play. By Rabindranath Maitra. An extremely popular comedy centered round a so-called enlightened woman.

*Saralādevī*. Marathi. Play. V.V. Bhole. Strongly influenced by Ibsen. Sarala, a victim of rape, becomes eccentrically sensitive to the unfortunate incident which creates a conflict in her. The topic of pre-marital motherhood gives this play a unique place in Marathi theatre.

*Sonvācā Kaḷas*. Marathi. Play. By B.V. alias Mama Varerkar. Based on workers-millowners crisis. Characters from working class were presented on the Marathi stage for the first time.

*Uddhāra*. Kannada. Play. By D.R. Bendre (Ambikatanayadatta). The action starts with a group of Harijans attempting to enter a temple. It snow balls into serious problem culminating into a fight between groups for and against the Harijans.

*Vēluttampi Daḷava*. Malayalam. Play. By Kainikkara Padmanabha Pillai (1898–1976). It is about the heroic deeds and tragic death of Minister of the State of Travancore.

*Annapūrṇa*, tr. by Pulugurta Lakshminarasamamba. Telugu. Novel. Damodar Mukhopadhyay's Bengali novel.

*Ātma Kathā*, tr. by N.R. Malkani. Sindhi. Autobiography. Mahatma Gandhi's *The Story of My Experiments with Truth* (English).

*The Golden Boat*, tr. by Bhabani Bhattacharya. English. Short-story. Tagore's stories, allegories and other short pieces written in Bengali. First published in England in 1932 by Allen Unwin; the Indian edition (1956) by Jaico dropped some pieces, included some new ones and carried the translator's note that his collection had no connection with Tagore's book of poems *Sonār-Tarī* which also means 'The Golden Boat'.

*Mattavilāsa Pirahasanam*, tr. by N. Balarāma Aiyar. Tamil. Drama. *Mattavilasa Prahasanam* by Mahendra Vikrama Varma (Sanskrit).

*Rubāiyāt*, tr. by Adibhatta Narayandas. Sanskrit and Telugu. Text in Persian and Roman script. From Edward Fitzgerald's English translation.

*Sājihān*, tr. by P. Kunjiraman Nair. Malayalam. Play. *Sājāhan* by D.L. Ray (Bengali).

*Śālivāhana gāthā saptaśatī sāramu*, tr. by Rallapalli Anantakrishna Sharma. Telugu. Verse. Hāla's *Gāhā Sattasai* (Prakrit), in 'āṭaveladi' metre. It is still considered as a model for poetical translation.

*Visarjan*, tr. by Nagindas Parekh. Gujarati. Play. *Bisarjan* by Rabindranath Tagore (Bengali).

*Bhārata-Sudhā*. A Sanskrit bi-monthly published from Pune, acclaimed for its excellent quality.

*Jāgaran*. A Hindi quarterly published by Shiva Pujan Sahay, soon it became a weekly and Premchand became its editor and published it from his Saraswati Press.

*Kalaimakal*. A leading popular Tamil monthly. Ed. by R.S. Narayanaswamy Aiyar. Still in circulation. In its early year scholars like U.V. Swaminatha Aiyar, Ra. Raghava Ayyankar, S. Vaiyāpuri Pillai and others wrote for it. Conservative in nature, it never encouraged experimentations in literature but it carried a lot of translation from Bengali, Marathi and other Indian languages.

*Kathegāra*. A Kannada monthly. Ed. by M.N. Gopala Rao. From Bangalore. Illustrated magazine of short stories.

*Konkani Bulletin*. A Konkani daily. Ed. by Antonio Vicente da Cruz alias A.V. da Cruz, published from Bombay; short-lived, but mobilised a number of writers, serialising even novels.

*Sakāl*, a daily Marathi newspaper. Ed. By N.B. Parulekar. It stressed upon the language of the common-man which made it popular to the lowest stratum of the society.

*Sindhu*. A periodical in Sindhi, started by Bulchand Rājpal.

*Śrīh*. A Sanskrit quarterly published from Srinagar, mouthpiece of Sanskrita Parisad, Shrinagar. Continued for twelve years.

*Vitasta*. The first Urdu weekly of the Kashmir valley, ed. Prem Nath Bazar; later on became a daily; published Kashmiri poems in the Sundy-Specials, which also serialised Abdul Ahad Azad's writings on Kashmiri language and literature.

## 1933

Est. *Nāṭyamanvantar*. It introduced modern plays of Europe to Marathi theatre at Bombay. The founder-members were K. Narayan Kale, Ananat Kanekar. Keshavrao Bhole, S.V. Vartak etc.



Est. *Navya Sāhitya Pariṣat* at Guntur. When the 'Andhra Sahitya Parishat' did not admit any modification to its approach to classical Telugu (*granthika*) language, some of its members formed this new organization. It had Chellapilla Venkata Sastri, Rajah of Chellapalli and Rajah of Muktyala as its honorary Presidents.

Publication of the critical edition of the Mahābhārata edited by Vishnu S. Suthankar began. It was published in 16 volumes over a span of 21 years. The last volume came out in 1954. Many noted Sanskrit scholars were associated with this massive project.

b. Alokaranjan Dasgupta. A distinguished Bengali poet. His works include, *Yauban Bāul* (1959), *Niṣiddha Kojāgarī* (1967), *Raktākto Jharokhā* (1969). A poet with a distinct idiom of his own. Received Sahitya Akademi Award in 1992.

b. Autar Kishen Rahbar. A Kashmiri story-writer and a playwright to whom goes the credit of authoring the first History of Kashmiri Literature in the Kashmiri language.

b. Bireshwar Barua. An Assamese poet, and short-story writer. His works include *Anek Putalar Nāc* (1962), *Pratham Rāginī* (1959) both stories and *Niranjan Nābik* (1961) and *Acin Arao* (1970) poems.

b. Durganath Jha 'Sreesh'. A well-known Maithili scholar and literary historian known for his long poem—*Mahāmatsya O Manu* (1961) and the drama *Puruṣārtha* (1974).

b. J.B. Moraes. A leading Konkani poet from Mangalore. His *Bhitarlem Tufan* (1974), a collection of poems, won Sahitya Akademi Award (1975). He translated *Romeo and Juliet* (1954) and K.S. Karnath's Kannada novel *Chomana Duḍi* into Konkani.

b. K. Sadashiva (d. 1977). An important writer in Kannada belonging to the 'navya' school. His *Nalliyalli Nīru Banditu* (1958) a collection of short stories, is a much acclaimed work.

b. Kirat Meharchandani (d. 1989). A fiction writer in Sindhi. Also wrote *Itihasa Jo Aṇa-tutandara Silsilo*, an autobiographical account (1988), which mirrored the Sindhi life after partition of the country in 1947.

b. Krishnaprasad Misra. A major Oriya novelist and short-story writer, known for his subtle and refined treatment and deep insight. His works include *Nepathye*, *Singhakati*, *Naegra O Devayani*, *Mounāvatīra Rātri*, *Aranya O Upavana*, *Mṛgatṛṣṇā*, etc.

b. Lokshyaheera Das. One of the major poets in Assamese. Her collections of poems include *Sursetu* (1956), and *Mayurpañkhi* (1968).

b. Madhu Mangesh Karnik. A Marathi novelist and short-story writer who wrote short stories generally related to the rural areas of Konkani. His novel *Māhimācī*

*Khadi* depicts the lives of people in the slum area of Mahim, Bombay. Karnik presents a sympathetic and realistic picture of life.

b. Manishankar Mukhopadhyay, 'Shankar'. A prolific and one of the most popular fiction writers in Bengali. His first fictional works *Kata Ajānāre* (1954) was a great success. It was followed by several important works include *Chaurāṅgī* (1962).

b. Mohanan, M. A Malayalam short-story writer; author of *Ninte Katha*, *Enteyum*; *Dukhattinte rātrikaḷ*.

b. Moti Nandi. A popular Bengali novelist and short story writer. He brought the world of sports for the first time in the realm of the Bengali literature. His works include, *Strāikār* (1973), *Ṣṭapār* (1974).

b. Narendra Khajuria (d. 1970). A versatile novelist and playwright in Dogri who also wrote in Hindi. Author of *As Bhag Jagane Ali An*, first children's book in Dogri. For *Nilā Ambar Kāla Bādaḷ*, a collection of short stories he was awarded the Sahitya Akademi prize posthumously.

b. O.P. Sharma, Sarathi. A Dogri poet, short-story writer and novelist. His Sahitya Akademi Award winning novel *Nanga Rūkh* (1978) has been translated into English and Hindi.

b. Preeti Barua. An Assamese short-story writer. She has also translated several short stories of Sholokov into Assamese.

b. Shabab Lalit. A Dogri-Pahadi poet. Author of two collections of poems including *Bhagsu De None*. Also writes in Urdu.

b. Shakti Chattopadhyay. A noted Bengali poet who made a strong impact on his generation. Among his works are *He Prem he naiśabdyā* (1957) and *Hemanter Aranye Āmi Postman* (1969).

b. Santanu Kumar Acharya. A major Oriya novelist and a short-story writer. Known for his use of the technique of the stream of consciousness and existentialist overtone in his novels, which include *Narakinnara* (1962) and *Śatāvdira Naciketā* (1965).

b. Shubhadramohan Srichandan Singh. A well-known Oriya writer of children's literature.

b. Unnikrishnan Puthoor. A Malayalam novelist and short-story writer. His novels are conventional in form as well as in themes.

b. Vasudevan Nayar, M.T. A major Malayalam novelist and short-story writer of the fifties, who initiated a new trend with his first novel *Nālukettu* (1958).

b. Ved Rahi. A noted Dogri fiction writer. Also writes poetry and play.

d. Ali Haidar (*pseud. Nazm Tabatbai*) (b. 1852), a gifted Urdu poet. His works includes: *Divan-i-Tabataba'i*, *Ya 'nī*, *Saut-i taghazzul* (1933).



d. Appa Rao, Basavaraju (b. 1894), the doyen among Telugu romantic poets. His *Selayeti gānam* and *Besavarāju Appa Rao Gītamulu* (Poetry anthologies) are important works.

d. Bhagavati Prasad Barua (b. 1900). A promising poet, whose poems lie scattered in various magazines. Died of a boat accident.

d. Kamini Roy (b. 1884). A Bengali poetess. Though there is a faint note of regret and disappointment, her poetry is generally objective and impersonal. Her works include *Mālya O Nirmālya* (1913).

*Cakravālam*. Malayalam. Poetry. By Nalapattu Narayana Menon. It combines the style of Vallathol with a philosophical outlook.

*Cāndarāt*. Marathi. Poetry. By Anant Kanekar. Collection of poems of love and nature.

*Cintā Taraṅgini*. Assamese. Poetry. By Kamalakanta Bhattacharya. A collection of patriotic and nationalistic poems. Some of the poems are about the past glory of Assam.

*Haṇṇu Kāvi*. Kannada. Poetry. By K. Sankara Bhat. Twenty-one lyrics on various subjects. Style and language is influenced by Sanskrit. Simple and beautiful words from Sanskrit. Simple and beautiful words from Sanskrit are deployed in order to create a new poetic style.

*Gaṅgāvataraṇ*. Hindi. Poetry. By Jagannath Das Ratnakar. An epic written in *Rola Chand* in Braja Bhasa. Based on the legend of Bhagiratha's *tapasyā* to bring Ganga to the earth for the salvations of his forefathers.

*Gulshan, Waten Chuu Soenuy*. Kashmiri. Poetry. By Mahjoor. Poems bearing an impress of Iqbal's *Sāre Jahān Se Acchā*.

*Ilākavyo Ane Bijān Ketlaṅk*. Gujarati. Poetry. By Chandravadan Chimantal Mehta. This is about the selfless love between a brother and a sister, written in a simple style.

*Kāvya Maṅgala*. Gujarati. Poetry. By Sundaram. Most of these poems written are inspired partly by Gandhian values and partly by socialism. Some reflect progressive attitude, while some addressed to national upliftment to the poor and the down-trodden.

*Lahar*. Hindi. Poetry. By Jayshankar Prasad. One of the mature works of Chāyāvād. *Pralay Ki Chaya* is one of the highly acclaimed poems in the collection.

*Maṇimañjuṣa*. Malayalam. Poetry. By Ulloor Paramesvara Iyer.

*Nanna Nalla*. Kannada. Poetry. By Halasangi Chennamallappa (Madhura Chenna). Collection of poems and songs heavily indebted to the folk tradition. 'Nannanalla', the title poem, illustrates spiritual experiences. Another poem 'Dēvatā Prthivī' is about the mother-son relationship where the Mother is the Earth.

*Parāg*. Assamese. Poetry. By Ananda Chandra Barua (1907). Poems reflecting a philosophical and optimistic outlook for life.

*Penukonda Lakṣhmī*. Telugu. Poetry. By Narayanacharyulu, Puttaparti, stated to have been written in 1926 when the poet was in his twelfth year. The poem describes Penukonda a small town (taluk Headquarters in Anantapur district) for sometime capital of the Vijayanagar empire.

*Śrī Sikhaguru-caritamṛta*. Sanskrit. Poetry. By Shripada Shastri Hauskar. On the Sikh gurus.

*Sūrykānti*. Malayalam. Poetry. By G. Sankara Kurup. The volume contains a number of poems depicting mystic experiences and platonic love. The new form and style indicate a strong influence of Rabindranath Tagore and Persian poets.

*Tarāna-e-Fazil*. Kashmiri. Poetry. By Ghulam Ahmad Fazil Kashmiri (b. 1914). Poems marked by freshness.

*Kaviśvar Dalpatrām*. Gujarati. Biography. By Kavi Nhanalal. A biography of Dalapatram written by his son. This four volume (1933, 1934, 1940, 1941) Gujarati work despite figurative style and romantic temper which makes them pleasant reading has great documentary value.

*Srī Minātcicuntaram Pillaivavarkal Carittiram*. Tamil. Biography. By U.V. Swaminatha Aiyar. One of the most valuable works in Tamil for the understanding the pedagogical instructions in the *mutts* of Tamilnadu.

*Bhāratiya Asprśyatecā Praśna*. Marathi. Essay. By Vitthal Ramji Shinde (Vitthal Ramaji Sinde). A work on untouchability, tracing the history of its growth.

*The Golden Breath: Studies in Five Poets of New India*. English. Criticism. By Mulk Raj Anand. The five poets studied in the work are Tagore, Iqbal, Puran Singh, Sarojini Naidu and Harindranath Chattopadhyay.

*Mahāvira Prasād Dvivedī Abhinandan Granth*. Hindi. Criticism. By several hands. An early example in Hindi of the *estschrift*, in honour of a great editor and arbiter of usage and taste.

*Nallicaippulamai Melliyalārkal*. Tamil. Essay. By Mu. Raghava Ayyankar. Mainly based on literary sources, on the poetesses of Cankam Age and their contribution to Tamil and culture.

*Paranar*. Tamil. Criticism. By V. Venkatarajuly Reddiyar. A perceptive study of Paranar's poems and a reconstruction of the Cankam age in the light of the poems of paranar, rich in historical references.

*Bālakavi Saranyamu*. Telugu. Grammatical work. By Gidugu (Venkata) Ramamurti. A work defending the supremacy of spoken Telugu.

*Alkā*. Hindi. Novel. By Nirala, vividly presents the realities of rural life, particu-



larly the exploitation of the farmers. The work being inspired by the freedom movement has a distinct political undertone.

*Apphante Makal*. Malayalam. Novel. By Bhavatratan Namputirippatu (1902–44). A novel portraying the customs of the Namputiri community, their family relationships. One of the most appreciated works of the period.

*Āśīrvād*. Sindhi. Novel. By Shevak Bhojraj. Based on Mahatma Gandhi's ideas, it concerns itself with the freedom movement in India.

*Brojendragi Luhonbā* (Brojendra's Marriage). Manipuri. Short-story. By Lamabam Kamal Singh. First Manipuri short-story published in *Lalit Manjuri Patrika*, a Manipuri literary journal.

*Cimanarāvāce Carhāt*. Marathi. Short-story. By C.V. Joshi. Humorous stories about Chiman Rao, a typical representative of common middle-class clerk, as the hero (or anti-hero).

*Cōmana Duḍi*. Kannada. Novel. By K. Sivarama Karanth. Karnath narrates Choma's desire and futile attempts to own a piece of land. Exploitation of depressed classes by others is described from a liberal-humanist point of view.

*Creatures All*. English. Story. By Shankar Ram, *pseudo.* of T.L. Natesan. Like the earlier collection the *Children of Kaveri* (1927), this volume of six stories deals with rural life by one who is sensitive to the sufferings of both men and animals and who often takes a moralistic end.

*Dhāvatā Dhoṭā*. Marathi. Novel. By B.V. alias Mama Varerkar. A novel, depicting the conflict between mill-owners and workers in a Bombay mill. Heroine, Bijali, a remarkable personality championing women's freedom, is the source of inspiration to dull and inactive hero.

*Dui Bon*. Bengali. Novel. By Rabindranath Thakur. It deals with the usual love triangle; two sisters in love with the same man, one of them being his wife. The author has depicted the psychological dilemma caused by a conflict of loyalties in such a situation.

*Gomantopaniṣat* (2 vols.) Konkani. Novel. By Shennoi Goembab. The first volume contains moralistic stories and the second a dramatic novel sub-titled *Sanūsār Butti* (The Deluge) rated as an outstanding work. The novel is set against the background of the Biblical Deluge but also draws on related matters from the *Koran*, *Upanishads* and the *Vedas*, putting forth the authors ideas about matters relating to life and death and life after death. It is representative slice of the Goan society of that time.

*Grām Lakṣmī*. Gujarati. Novel. By Ramanlal Vasantlal Desai. A voluminous novel of 1,233 pages, projecting a rural utopia as a contrast to the present state of the country resulted by the slavery. The novel is patriotic in spirit and strongly influenced by Gandhian thought. It was followed by three more volumes in 1934, 1935 and 1937 respectively.

*Hāsde Hañjhu* Punjabi. Novel. By Charan Singh Sheed. A novel belonging to the earliest phase of Punjabi fiction. Social reform is at the base of its thematic structure.

*Kanyādān*. Maithili. Novel. By Harimohan Jha. It is regarded among five best novel of Maithili. Its theme is social reforms, particularly women's education.

*Kuruḍu Dharma*. Kannada. Novel. By N.B. Nadagura. Depicting religious improprieties, the ostentation of the so-called atheists, problems and suffering of widow in Hindu society etc.

*Muktāgadara Kṣudha*. Oriya. Novel. By Kalindi Charan Panigrahi.

*Narabādh*. Bengali. Short-story. By Manoj Basu. The stories describe some of the esoteric rituals and customs.

*Pranamyā devatā*. Maithili. Short-story. By Harimohan Jha. A landmark in humor and satire in Modern Maithili. It had three editions by 1949.

*Sudarśana*. Kannada. Novel. By Betageri Krishna Sharma (pen name: Ananda Kanda). Depicts the life of a youngman involved in freedom movement.

*Upanayan*. Bengali. Novel. By Premendra Mitra. The degradation and decadence in the life of the Bengali middle-class has been seen through the eyes of a young boy.

*Amṛtāsiddhi*. Marathi. Play. By Vasant Shantaram Desai. A play based on Meera's life that became extremely popular due to the actor Balgandharva, and also because of its author, a versatile personality, a playwright and a critic.

*Bōlavan Yā Pratijñā Pūrti*. Rajasthani. Play. By Suryakarana Parik. An one-act play on the common life in Rajasthan, artistically blending it with the bravery and valour of Rajputs.

*Brahma Kumārī*. Marathi. Play. By Vishram Bedekar. A play on the story of Ahalya, raising the question whether ethical criteria should be different for man and woman and exceptionally bold treatment of Tara, caused a sensation and the play, was proscribed. It could be performed only when the objected scene was dropped. A courageous fusion of traditional Sanskrit theatre, Shakespeare and Ibsen.

*The Burden*. English. Play. By Tyagaraja Parmasiva. An one-act play based on Bhasa's *Pratimā Nāṭakam*, about the gradual discovery by Bharata of the terrible truth of his father, King Dasaratha's death and dear brother Rama's exile.

*Caṇḍālikā*. Bengali. Play. By Rabindranath Thakur. Based on a Buddhist legend, it depicts the story of a girl condemned for her lowly origin, her love for a Buddhist monk and sudden awakening to a consciousness of her dignity as a human being.

*Dhruvāsvāminī*. Hindi. Play. By Jayashankar Prasad. A historical play of psycho-



logical conflict within the heroine; also contrasts cowardice with patriotic valour as embodied in her two successive royal husbands.

*Iravikkuttippilla*. Malayalam. Play. By E.V. Krishna Pillai. Patriotic historical play on the heroic death of a warrior.

*Iskūl Kī Zindagī*. Urdu. Play. By Abdul Ghaffar Madhauī. A play for school children.

*Misṭar Majnū*. A Sindhi. Play by Lekhraj 'Aziz'.

*Pirāmaṇanum Cūttiranum Allatu Parihāram*. Tamil. Play. By Pammal Sambandha Mudaliyar. A drama protesting against caste division. The story is of a non-brahmin girl who marries a brahmin boy in spite of stiff opposition from their families.

*Prem Kī Vedī*. Hindi. Play. By Premchand. Jenny, a Christian, loves Yograj, a Hindu, and eventually renounces her religion in order to marry him.

*Tāser Deś*. Bengali. Play. By Rabindranath Thakur. It is a satire on meaningless customs and traditions. The theme has been presented allegorically, each of the characters being one playing card, like the queen of hearts or the king of spades.

*Uttarakriyā* Marathi. Play. By V.D. Savarkar. A historical play on the theme of Madhavrao Peshwa's revenge of Panipat. According to one of the characters in the play, *Uttarkriya* means fulfilment of the incomplete task of Maratha warriors who gave their lives at Panipat, by conquering North. A reflection of Savarkar's own ideology.

*Cristāchó Paṭṭalu*, (4 vols.), tr. by Antonio Ludovico Pereira. Konkani. *Imitation of Christ* by Thomas à Kempis (English). The original text *Imitatio Christi* is in Dutch.

*Durgādāsan*, tr. R.C. Sharma. Malayalam. Drama. D.L. Ray's *Durgādās* (Bengali).

*Hāphejar Sur*, tr. by Ananda Chandra Barua. Assamese. Poems. Poems of the Persian poet Hafij (English). A notable contribution to Assamese literature.

*Izhār-i haqīqat*, adapt. by Muhammad Fazlulrahman. Urdu. Play. Sheridan's *The Rivals* (English).

*Mā*, tr. by Nripendra Krishna Chattopadhyay. Bengali. Novel. From the English version of the Russian novel *Mother* by Maxim Gorki.

*Malavikāgnimitra*, tr. by Balavantraī Thakore. Gujarati. Play. *Malavikāgnimitra* by Kalidasa (Sanskrit).

*Manniyal Cirutēr*, tr. by M. Kathiresan Chettyar. Tamil. Drama. *Mṛcchakaṭika* by Shudraka (Sanskrit).

*Pallisamāj*, tr. by Nagindas Parekh. Gujarati. Novel. *Pallisamāj* by Sarat Chandra Chattopadhyay (Bengali).

*Dés.* A popular Bengali fortnightly. Ed. by Satyendranath Majumdar. From 1934 Bankim Chandra Sen. It grew into an influential weekly literary magazine by the beginning of the fifties and then virtually the most important magazine controlling the taste and canons of the middle class readership.

*Goan Observer.* A short lived Konkani daily from Bombay. Ed. by Jaaco Lazarus de Souza alias J.L. D'Souza.

*Harijan.* An English weekly. Ed. Mahatma Gandhi. It had an all round impact on the Indian intelligentsia and provided literary motifs to the creative writers. For the first number Tagore sent an English translation of a Bengali poem 'Methar' (Sweeper) by Satyendranath Datta.

*Harijan Sevak.* A Hindi newspaper from Delhi. Ed. by Viyogi Hari and inspired by Gandhiji. For some time it was edited by Magan Bhai Desai and Kishori Lal Masruwala also.

*Hindi Harijan.* A Hindi newspaper from Vardha edited by Mahadev Desai and Viyogi Hari. Started under the inspiration of Gandhiji it aimed at creating awareness of the masses.

*Hindustani.* A Hindi quarterly from Allahabad. Ed. by Dharendra Varma. A research journal of Hindi language.

*Satyakathā.* A Marathi monthly magazine. Ed. by M.G. Rangnakar. Not only did the magazine encourage new experiments in short story and poetry but it shaped the literary taste of the Marathi readers in an effective manner.

*Manikkodi.* A Tamil weekly. Ed. by K. Srinivasan. B.S. Ramaiah became its editor in 1935. The issue dated March 31, 1935 has a special issue for short-story. More than 400 short stories were published in *Manikkodi* between 1935 and 1938. Several great writers including Puthumaipittai, Ku. Pa. Rajagopalan came together under the banner of Manikkoti and revolutionised Tamil short-story and the modern Tamil prose.

*Vaurādeancho Ixti* (Vāvrādyāco Ist). A Konkani weekly. Ed. by Fr. Joao Francisco Fernandes (1933 to 1944). Published by the Pilar Fathers or The Missionaries of St. Francis Xavier, a native missionary organisation. Still going strong and avidly awaited by its wide readership. The title means *The Workers' Friend*.

## 1934

15 January. A terrible earthquake in Bihar, which devastated vast areas and destroyed thousands of human lives. Gandhi describes it as divine indictment against the practice of untouchability, Tagore protests.

The second session of *Nikhil Utkal Kabi Sammilanī* (All Orissa Poets' Conference) took place at Berhampur under the presidentship of Madan Mohan Singh Deb, king of Dharakot.



All India Urdu Mushaira held at Srinagar where Mahjoor recited his Kashmiri poem *Bāgh-e-Nishāta Kae Guloe* as a precondition to presenting his Urdu *ghazals*.

*Ratan Sāhita Maṇḍal*, a publishing house in Sindhi, was established by Parumal Kevalramani.

b. Anupama Niranjana (d. 1911). A major woman novelist in Kannada. Among her works are included *Kanmani* (1952), short stories; and *Ananta Gīta* (1954), a novel. A writer with an analytical mind deeply involved with the problems of women.

b. Bandhu Sharma. A Dogri short-story writer. Author of *Parsāme* (1972).

b. Bhabagrahi Misra. An Oriya critic and essayist. A folklorist of repute.

b. Bindeshwar Mandal. A Maithili playwright and fiction writer.

b. Brambotri Mohanty. An Oriya poetess. She has her collections of poems include *Abatarāṇa* (72), *Dr̥ṣṭira Dyuti*.

b. Chandrakant Shantaram Keni. A Konkani journalist and short-story writer, leading in the latter field. His short-story collections include: *Dhartari Azun Jietali* (1964); *Āṣāḍ Pānvaḷi* (1973).

b. Choudhury Hemakanta Misra. An Oriya short-story writer. His stories are conspicuous by abundance of humour and satire.

b. Devendra Mohanty (d. 1991). An Oriya critic. His works include *Pāñcasakhā O Oḍiyā Sāhitya*.

b. Dhireswar Jha 'Dhirendra'. A Maithili poet, novelist and scholar; his novels—*Bhorukavā* (1965) and *Kādo a koilā* (1976) made him a well-known literary figure.

b. Gauri Mishra. A noted Maithili short-story writer. Her only published collection—*Thehiae Mon: Sital Chāhari* (1965) received wide acclaim.

b. Ghulam Nabi Gauhar. A poet and a novelist, the only Kashmiri writer who has been able to publish as many as three novels of his (between 1969 and 1986).

b. Guno Samtaney. A short story writer in Sindhi. Won Sahitya Akademi Award (1972) for *Aparājita*, a collection of short-stories.

b. Jenamani Narendra Kumar. An Oriya short-story writer. Managing editor of *Jhankār*, an Oriya literature magazines.

b. Jayakantan, D. A popular Tamil novelist. He began writing in the magazine *Saraswathi* and published a large number of short stories, novels, novelettes, two autobiographical works and a sizable number of collections of essays too. He won the Sahitya Akademi Award for his novel *Cila Nērankalil Cila Manitarkal* (1971).

b. Kamala Das, see Madhavi Kutti.

- b. Madan Mohan Sharma. A Dogri short-story writer, novelist, playwright, critic and translator. His collection of short stories *Dudda! Lahu! Zahr!* (1971) earned him the Sahitya Akademi Award (1974).
- b. Madhavikkutti (Kamala Das). A Malayalam short-story writer and poetess. One of the writers who modernised Malayalam short-story. Daughter of the famous poetess Bālāmani Amma (b. 1909). She is also one of the noted Indo-English writer.
- b. Manoj Das. An outstanding Oriya short-story writer as well as a noted Indo-English writer of fiction. His works include *Dhumrābha Diganta* and *Manoj Dāsanka Kathā O Kāhaṇī* (1971) for which he received the Sahitya Akademi Award (1972).
- b. Muzaffar Azim. An eminent Kashmiri poet who has written a number of musical features for the Radio Kashmir.
- b. Nageswara Rao, Talluru (d. 1986). A popular short-story writer and novelist in Telugu. He wrote few playlets too.
- b. Narayana Kurup, P. A Malayalam poet and literary critic. Won Kerala Sahitya Akademi Award for poetry in 1992.
- b. Nirmal Prava Bordoloi. An Assamese poet and critic. Her collection of poems include *Ban Pharingar Raṅg* (1967), *Dinar Pachat din* (1977), *Samipeṣu* (1977).
- b. Nirupama Borgohain. One of the well-known Assamese short-story writers and novelists. Her novels include *Sai nadī Nirabadhi* (1963), *Epārar ghar Sipārar ghar* (1978).
- b. Prabhakar Tendulkar. The editor of *A Vanguarda*, a Konkani-Portuguese weekly (1954–64); later of *Goenkār*, a widely read Konkani weekly. Author of *Tin Tiātr Terā Kovitā* (1964) plays and poetry; *Gulab* (1973), poetry.
- b. Raghbir Dhand (d. 1990). One of the noted short-story writers in Punjabi. Although settled in England, his fictional world presented socio-economic concern of contemporary Punjabis.
- b. Rajgopal Parthasarathy. A noted poet in English. Awarded the Ulka poetry prize of *Poetry India* in 1966.
- b. Rajat Kumar Kar. An Oriya dramatist has written some historical plays on the history of Orissa.
- b. Ram Sarup Ankhil. One of the leading novelists in Punjabi with a progressive world outlook.
- b. Ram Gogoi. A well-known Assamese poet who wrote mainly in *Rāmdhenu* and other magazines. His collection *Mātir Svapna* (1963) was well received by Assamese readers.
- b. Ramakanta Rath. A major Oriya poet. Recipient of Sahitya Akademi Award.



His collections of poems include *Kete Dināra* (62), *Aneka Kothari* (67), *Saptama Rtu* (71).

b. (Mrs) Sara Thomas. A Malayalam novelist and short-story writer, author of many popular novels including *Astamayam*, *Jivitamenna Nadi*, and *Murippāṭukaḷ*.

b. Sarat Chandra Pradhan. An Oriya poet, and critic.

b. B. Sugata Kumari. A major Malayalam poetess, who came into prominence in the fifties. Her first major collection is *Muttuccippi* (1961).

b. Sunil Gangopadhyay. A popular Bengali poet and novelist. Sensual love seems to be dominant note of his literary works. His novels include, *Ekā Ebang Kayekjan* (1957), *Ātma Prakāś* (1966). Edited *Kṛtibās*, an avantgarde poetry magazine.

b. Vidya Ratan Khajuria (d. 1990). A Dogri prose-writer.

d. Aparesh Chandra Mukhopadhyay (b. 1875). An eminent Bengali dramatist. Author of the popular play *Karṇārkun* (1923).

d. Atul Prasad Sen (b. 1871). A distinguished Bengali poet and composer. His devotional and love songs have a very wide appeal. *Gīṭiguñja* (1931) is his only anthology of poems.

d. Bisvanath Kar (b. 1864). A major Oriya essayist, editor of the *Utkala Sahitya*, the leading literary monthly of this time. His *Bibidha Prabandha* is a fine collection of essays.

d. Jagat Mohan Lal (*pseud.* Ravan), (b. 1889). An Urdu poet. Author of *Ruḥ-i-Ravān* (1928), collection of poems; translated John Galsworthy's play *Skin* as *Fareb-i'amal* (1930).

d. Nasir Husain Khayal (b. 1872). An Urdu essayist and critic.

d. Priyambada Devi (b. 1871). A Bengali poetess. Love is the dominating theme of her poems. Her works include, *Aṃśu* (1927), *Camṇā O Pāṭal* (1937).

d. Sarfraz Husain Azmi Dihlavi (b. 1867). A popular Urdu novelist. His works included *Sā'jd*, *Sa'adat*, *Shahid-i ra'nā*, *Sarvat dulhan*.

d. Shripad Krishna Kolhatkar (b. 1871). A noted Marathi playwright, humourist, poet, literary critic.

d. Sosale Ayya Shastri (b. 1854). A Kannada scholar edited many old Kannada works and established a theatre group in Mysore. Author of a poetical work *Damayanti Caritre* (1921).

*Amma*. Malayalam. Poetry. By N. Balamani Amma (b. 1909). A poem depicting mother's love for her child and the child's innocence.

*Dīḍo Jamvāl*. Punjabi. Poetry. By Kirpa Sagar. An epic on the exploits of Maharaja Ranjit Singh in Jammu region.

*Kṛṣṇa Avtār*. Kashmiri. Poetry. By Man Ji Suri. A *masnavi* on the Krishna theme (interspersed with a number of devotional lyrics in the *vatsan* form).

*Koḍiyāñ*. Gujarati. Poetry. By Krishnalal Shridharani. The well acclaimed first collection of the poet influenced by the Gandhian and socialistic views. The poems are full of emotional expression of patriotism, devotion, love for nature and humanity.

*Malāra*. Kannada. Poetry. By Masti Venkatesa Iyengar. This work introduced sonnets to Kannada. Different aspects of life are approached from a deeply religious view and presented in a simple conversational style. 82 sonnets on minor but charming details of nature, change of seasons, fascinating experiences of day to day life.

*Mūrti Mattu Kāmakastūri*. Kannada. Poetry. By D.R. Bendre (Ambikatanaya Datta). A long philosophical poem in eleven parts and fifteen love songs. Murti (an image, an idol) is the image used by the poet to describe his philosophy of life. Influenced by A.E.'s *The Candle of Vision* this work is remarkable for its imagery and metaphors, suggestive language and level of abstraction.

*Nera Hā Sanyās Lāgith*. Kashmiri. Poetry. By Mahjoor. Published in *Mārtanḍ* (Special Number) with an editorial comment on the refreshing originality of the lyrical content of the poem.

*Nirjā*. Hindi. Poetry. By Mahadevi Varma. These lyrics are distinguished by an intensity of emotions and often with a touch of mysticism.

*Phulāncī Onjal* (Handful of flowers) Marathi. Poetry. By Bee (i.e. Narayan Murlidhar Gupte). A collection of poems mainly reflective in nature. Clearly influenced by Kesavsut.

*Prācīn Āsāmi Haite*. Bengali. Poetry. By Pramathanath Bisi. Collection of sonnets written between 1924 and 1927. Bisi wrote largest number of sonnets in Bengali. It's companion volume, *Brācīn Pārasik Haite* was published in the late sixties. The titles of both remind Elizabeth B. Browning's *Sonnets From Portuguese*.

*Rāna Pratāpa Simha Caritra*. Telugu. Poetry. By Rajesekhara Satavadhani, Durbhaka. Hailed to be one of the five modern epics *Pañca Kāvya*s in Telugu. A historical poem in five cantos, with about 2000 verses, in classical style, based on the *Annals and Antiquities of Rajasthan* of James Todd.

*Saundaranandamu*. Telugu. Poetry. By Pingali Lakshmīkantam and Katuri Venkatēshvara Rāo. An epic in nine cantos based on Asvagosha's Sanskrit poem.

*Sāvarakarāncī Sphuṭa Kavita*. Marathi. Poetry. By Vinayak Damodar Savarkar. Most of the poems are related to the personal life of this great revolutionary. Poems like 'Māze Mr̥typatra' (My Will) and 'Maraṇonmukh Sayyavar' (Upon the death-bed) are noted for patriotic fervour. The poem 'Sagarās' (To the Sea) is remembered for its pathetic as well as challenging mood. In some of the



poems, he has tried 'blank verse' and named it 'Vaināyak Vṛtta' after his own name.

*Sāz-e-Chaman*. Kashmiri. Poetry. By Fazil Kashmiri. Poems and songs registering his onward march alongside Mahjoor Kashmiri.

*The Shadow of God*. English. Poetry. By Govinda Krishna Chettur. With a total of 37 sonnets and a short ten-line prefatory poem in English, this work conceived on the model of Tennyson's *In Memoriam* is a result of some personal sorrow.

*Smaraṇ maṅgal Kāvya*. Manipuri. Poetry. By Khavirakpan (1895–1950). Collection of humorous poems.

*Sūtapurānam*. Telugu. Poetry. By Tripurancni Ramaswami. A poem criticising the Aryan mythologies, written in a classical style.

*Umaṅga*. Hindi. Poetry. By Gopal Sharan 'Nepali'. Themes are patriotism and romantic yearning for nature.

*Smaraṇyātrā*. Gujarati. Memoir. By Dattatrey Balkrishna Kalelkar. A fine memoir written in elegant Gujarati, often with humorous touch, projecting love for nature and devotion to beauty. One of the best memoirs in Gujarati.

*Jesus, King of Love*. Konkani. Biography. Published By E.L. Mathias. Authorship is not known. Had wide influence on the devout readership of the area.

*Kārl Mārks Caritra Vā Śikavan*. Marathi. Biography. By V.M. Bhuskute. A biography of Karl Marx.

*Luārī-A Jā Lāl*. Sindhi. Biography. By H.M. Gurbakhshani. The life of the Sufi poet Khwaja Muhammad Zaman (1713–74) and his successors.

*Nāmadār Gokhale Yānce Caritra*. Marathi. Biography. By P.S. Sane *alias* Sane Guruji. Biography of Gokhale written from an objective but sympathetic viewpoint.

*Śrī Rāmakṛṣṇa Paramahaṃsa*. Kannada. Biography. By K.V. Puttappa (Kuvempu). The life and achievements of the saint Ramakrishna. The author also published a biography of Swami Vivekananda in 1936.

*Svabhāvacitre*. Marathi. Biography. By D.V. Divekar. Biographical sketches of thirteen political personalities like Tilak, Gandhi, Nehru (both father and son) etc. Mostly eulogies rather than objective valuation.

*Abhinava Pampa*. Kannada. Anthology of essays. By different authors. A collection of essays on the poet Nagachandra, also known as Abhinava Pampa (11th or 12th century) and his works. Preface by B.M. Shrikantayya.

*Alamkār-darpaṇ*. Maithili. Literary criticism. By Sitaram Jha. 2 parts. A work on rhetoric. Jha was himself an accomplished poet.

*Glimpses of World History*. English. History. By Jawaharlal Nehru. Letters written to his daughter Indira from prison narrating the history of the world civilization from the beginnings to 1930s.

*Maulānā Shibli, Urdū ke bihtarīn inshā pardāz*. Urdu. Criticism. By Said Ansari. Critical appreciation of Maulana Shibli, the noted Urdu prose writer.

*Param Mānukh*. Punjabi. Essay. By Gurbax Singh Preetlari. Departing from the tradition of medieval *Janam Sakhis*, the author presents the biographical details of Gurus as great human beings rather than as *avatars* or prophets.

*Prthvi Pradakṣin*. Hindi. Travelogue. By Shiv Prasad Gupta. Travels in America, Japan, China, Korea, Singapore, England and Ireland.

*Āmhi Dogha*. Marathi. Novel. By N.H. Apte. A novel condemning Western culture and glorifying Indian society. One of the successful works of Apte.

*Balāngī*. Oriya. Novel. By Chakradhar Mohapatra. A historical novel based on the valour and courage.

*Bhaṅgalele Deūl*. Marathi. Novel. By G.T. Madkholkar. The novel highlights the suffering of women. Its title means 'the broken temple'.

*Cār Adhyāy*. Bengali. Novel. By Rabindranath Thakur. The setting is the underground revolutionary movement in Bengal. It is a critique of the terrorist movement and its leadership that caused debasement of human values.

*Citrālekḥā*. Hindi. Novel. By Bhagavati Charan Varma. Depicts the man-woman relationship in the setting of Gupta period of Indian history. Believed to have been inspired by Anatole France's novel *Thais* (1890).

*Dādā Syām*. Sindhi. Novel. By Sevak Bhojraj. It portrays a morally corrupt teacher and deals with educational matters.

*Don Dhruva*. Marathi. Novel. By V.S. Khandekar. The novel projects two groups of characters—one consisting of money-earners and the other ready to sell their chastity, body and faith.

*Du-Kān-Kāṭā*. Bengali. Short-story. By Annada Shankar Roy. The stories advocate free love that is above all social bindings. In this narration, the author has tried to incorporate the 'oral tradition' of telling a story.

*Gātā Āsopalav*. Gujarati. Short-story. By Jhinabhai Desai Snehrashmi. Author's first collection of stories; most of the characters are airy and themes sentimental.

*Hindolyāvar*. Marathi. Novel. By Vibhavari Shirurkar. The very fact that a female novelist could boldly speak about a woman's loneliness and her decision to remain independent and self-supporting made the novel popular as well as a target for stormy debates.

*Jivana*. Kannada. Short-story. By Krishnakumara Kallur. Eighty lively stories



conspicuous by poetic qualities and rich imagery written during the hey-days of realism in Kannada literature.

*Karattur Rāmu*. Tamil. Novel. By Sitaramaiah, a resident of Vegavathy Ashram of Andipatti, Madurai. The novel propagates the ideals of Mahatma Gandhi and pleads for the necessity of establishing at least one *ashram* in each village on the model of Sabarmati Ashram.

*Lilī*. Hindi. Short-story. By Suryakant Tripathi, Nirala.

*Nārāyana Rao*. Telugu. Novel. by Adivi Bapiraju. One of the finest novels in Telugu dealing with social problems.

*Simollanghan*. Marathi. Novel. By M.G. Rangnekar. A novel foregrounding the question whether a woman can love and live with two husbands simultaneously. Despite the fact that novel attacks marriage system and tradition, it did not inspire the same debate and criticism that Vibhavari Shirurkar's *Hindolyāvar* published in the same year, invoked.

*Titli*. Hindi. Novel. By Jayshankar Prasad about the decline of the feudal system, disruption of joint family, rise of individualism, alongwith efforts of rural development. Interesting are the comments on the dark side of the Western society and poverty and beggary of some parts of London.

*Ulkā*. Marathi. Novel. By V.S. Khandekar. One of the successful novels of Khandekar. The heroine has an extra-ordinary attraction for the unpredictable idealist Chandrakant. But ultimately she is married to a widower landlord. This is a story of psychological tension created by different shades of love and physical attraction, and social norms and constraints.

*Vēyipaḍagalu*. Telugu. Novel. By Visvanatha Satynarayana. One of the most important—controversial too—novels in Telugu literature marked by an exaggerated faith in the past, almost verging towards a blind glorification of the ancient thoughts and practices. Translated into Hindi by P.V. Narasimha Rao.

*Viśvāmitra Sṛṣṭi*. Kannada. Novel. By Adya Rangacharya (Shreeranga). Although published in early 30s, narrative technique of this novel is significantly different from *Navōdaya* novels. Here author attempts to create a separate world as an objective correlative to the protagonist's mind.

*Aśokam*. Telugu. Play. By S. Muddukrishna. A renowned play in three acts on the theme of Rāmāyana, presented with a new outlook. In the play, Rāma is depicted as one who counts only the public opinion while Ravana as the true lover of Sita.

*Ādhī Rāt*. Hindi. Play. By Lakshmi Narayan Mishra. The heroine Mayavati brought up and educated in England, leads an independent and dissolute life but finally reforms to observe all the traditional Hindu fast-days of a virtuous woman, etc.

*Aśvatthāmā*. Telugu. Play. By Chilukuri Narayana Rao, based on the Mahabharata.

*Bānpāni*. Assamese. Play. By Kamakshya Thakur. A drama in the background of the great flood of the year 1934 in Naogong district of Assam. It describes the rescue work by volunteers, and stresses the importance of service to living beings in times of calamities.

*Bijayā*. Bengali. Play. By Saratchandra Chattopadhyay. Based on his popular novel *Datta*.

*Harijanvāra*. Kannada. Play. By Adya Rangacharya (Sriranga). Depicting the hypocrisy of a politician and the contradictions between orthodoxy and reformism; the incidents are centered around caste-problem. One of the earliest tragicomedies of Kannada language.

*Matsya Gandhā*. Hindi. Play. By Udayshankar Bhatta (2nd ed. 1951), A romantic play in verse.

*Nacikēta*. Kannada. Play. By C.K. Venkataramayya. A mythological play on Naciketa of Kathopanishad. Well received for its coherent plot, style and characterization.

*Na ī raushnī*. Urdu. Play. By Muhammad Fazlulrahman. A humorous drama in five acts.

*Rājarṣi*. Assamese. Play. By Chandradhar Barua. Based on the Harishchandra episode of the Mahabharata.

*Rakṣā Bandhan*. Hindi. Play. By Hari Krishna 'Premi'. Its theme is Hindu-Muslim unity and story is of Karnavati, queen of Mewar, sending a *rakhi* to Humayun asking for his help and Humayun's response.

*Sāhitya Kā Sapūt*. Hindi. Play. By G.P. Srivastav. Social satire on assorted types including an illiterate editor, hypocritical social workers, and a groom put to a general knowledge test by his bride, etc.

*Śaṅkara Vivāha-nāṭaka*. Sanskrit. Play. By V.M. Kulkarni. On social theme.

*Viḍākulu*. Telugu. Play. By Gollapalli Narayanamurti. Considered a milestone among the Telugu reformatory plays.

*Vivāhakkammaṭṭam*. Malayalam. Farce. By E.V. Krishna Pillai.

*Amaruka*, tr. by Meka Ramachandra Appa Rao. Telugu. Verse. Omar Khayyam's *Rubayit* (English).

*Maidān-i-Amal*, tr. by Premchand. Urdu version of his famous Hindi novel *Karmabhūmi* (1932).

*Nūrajān*, tr. C. Achyutakkurup. Malayalam. Drama. From D.L. Roy's Bengali play of the same title.

*Prācīn Sāhitya*, tr. by R.B. Athavale. Marathi. Essay. Rabindranath Thakur's *Prācīn Sāhitya* (Bengali).



*Rāgataranginī*, tr. and ed. by Baladev Mishra. Maithili music. Same title; Locan (1625–85 A.D.), (Sanskrit). It includes the Sanskrit text on Indian musical system, and its translation and commentary in Maithili.

*Sājihān*, tr. R.C. Sharma. Malayalam. Drama. D.L. Roy's historical play, *Sājahān* (Bengali).

*Śrīmadbhāgavad Gītā*. Dogri. tr. by Gauri Shankar. From the original Sanskrit. 2nd ed. 1982.

*Svāmī*, tr. by Ramanlal Soni. Gujarati. Novel. *Svāmī* by Sarat Chandra Chattopadhyay (Bengali).

*Vicārane*, tr. by Devudu Narasimha Shastri. Kannada. Play. *Trial of Jesus* by John Masefield (English).

*Cūrāvaḷi*. A Tamil weekly. Ed. by Ka. Naa. Subrahmaniam. After Manikkoti, it served as a forum for Manikkoti writers. It was responsible for the growth of free verse in Tamil. Ka. Naa. Su. started writing new poems under the pen-name of Mayan and initiated a debate on new poetic.

*Indian PEN*. An English monthly. Ed. Sophia Wadia. Contains book reviews, critical surveys of literary activities in English and Indian languages, published from Bombay.

*Kathāñjali*. A Kannada monthly from Belagaum. Ed. by Pyati Shyama Rao and Josi Aravinda Rao.

*Na Jon*. An Assamese magazine for the children. Ed. by the poet Nilmoni Phukan (1888–? 1972).

*Naba Bhārata*. An Oriya monthly. An influential literary journal edited by Pandit Nilakantha Das. Young experimentalists were patronised by the magazine.

*Sārādā*. A Nepali monthly. Ed. (First) Rddhibahādur Malla, a landmark in the history of Nepali literature. Critics and literary historians have considered its commencement as the beginning of modern period in the history of Nepali literature.

*Tinamani*. A Tamil daily. Ed. by T.S. Chokkalingam. The magazine section of Sunday edition of Tinamani was responsible for the growth of short-story in Tamil by publishing short stories translated from other Indian and foreign languages.

*Udayini*. A noted Telugu literary monthly, specially encouraging *bhāva kavita*, but slowly moved to progressive movement. Journal started from Madras, with Kompella Janardhana Rao as its editor.

## 1935

The India Act was passed, which proposed a federal government at the Centre and a provincial government with a larger measure of autonomy. Though in

practice the Act did not change the structure of the government much, it is significant as on the basis of which the present constitution of India has been formed.

Est. *Anā granthamāla*, a literary organization in Nizam State established by K.C. Gupta, a noted freedom fighter. It was so named because it distributed books, each costing of one *anna* (16th of a rupee) only. The founder was imprisoned for publishing a biography of Subhash Chandra Bose.

Marathi Literary Conference at Indore under the President-ship of Bhavanrao Pant Pratinidhi, Maharaja of Oundh resolved the need for establishing Akhil Bhāratiya Pariṣad (All India Literary Association) for the interaction amongst the literatures of India.

b. Alimunnish Piyar. A well-known Assamese short-story writer. Her collection of short stories include *Majnisha Tarai Uchupe* (1958) and *Kuhila* (1956). The contemporary Assamese society with all its colour and liveliness is mirrored in her work.

b. Atulananda Goswami. An Assamese short-story writer and novelist. His collections of stories include *Hamdaipular Jon* (? 1975) and *Nāmgharia* (1989).

b. Bijay Kumar Nanda. An Oriya playwright.

b. Dalip Kaur Tiwana. One of the leading Punjabi woman novelists. Her novels are mostly about the plight of women in the male-dominated feudal society.

b. Daya Pawar. A noted *dalit* writer.

b. Harikant Jethwani. A poet and short-story writer in Sindhi.

b. Hemanta Kumar Sharma. An Assamese short-story writer, poet and scholar.

b. Jagannath Prasad Das. A noted Oriya poet, dramatist and short-story writer.

b. Kamalakanta Lenka. An Oriya poet known for his subtle romantic overtone.

b. Lakshmi Khilani. A short-story writer and literary journalist in Sindhi.

b. Lal Pusp. A fiction writer in Sindhi, received the Sahitya Akademi Award (1974) for his novel *Huna Je Ātam Jo Maut*.

b. Manguli Charan Biswal. An Oriya poet, dramatist. Author of the play 'Bhukha' written in Samabalpuri, a Western Orissan dialect.

b. Muzaffar Shah Krieri (b. 1867), Kashmiri author of a few *Jangnamas* versifying episodes from Islamic tradition of crusades, such as Jang-e-Mukhtar.

b. Narayan Chand Parashar. A Dogri Pahadi scholar, tr. of *Dhammapada*.

b. Nongthomban Kunjamohan Singh, a noted short-story writer in Manipuri. Received Sahitya Akademi Award in 1974 for his collection of stories *Ilisā amagī mahāu* (1973).



- b. Nrusingh Kumar Rath. An Oriya poet of note.
- b. P. Lankesh. A major novelist, short-story writer, playwright, critic and journalist in Kannada. He brought rural experience into the modernist phase of Kannada literature. He edits the weekly *Lankesh Patrike* a powerful magazine. Author of *Mussanjeya Kathā Prasāṅga* (1978) novel, *Sankrānti* (1973), *Umāpatiya* and *Biccu* (1967) poems.
- b. Pareshmalla Barua. An Assamese poet, short-story writer and translator. Among his collections of poems are *Sandhyā Ārati* (1958), *Āranyak* (1968), *Sonālī Sangam* (1970).
- b. Puran Singh Puran. A Dogri play-wright.
- b. Rabi Patnaik. A major Oriya short-story writer.
- b. Sansar Chand Prabhakar. A Dogri Pahadi poet.
- b. Shreshth Pathania. A Dogri-Pahadia, writer, tr. of the *Gītā*.
- b. Sirsendu Mukhopadhyay. A popular Bengali novelist and short-story writer. A note of mysticism is the dominant feature of his fictions. His first novel *Ghunpokā* was published in 1967.
- b. Som Nath Sadhu (d. ?). An outstanding actor who wrote a number of social comedies and tragi-comedies in Kashmiri for the Radio as well as the stage.
  
- d. Agha Hashr Kashmiri (Agha Mohammad Shah)—pen-name: Hashr (b. 1879), the eminent Urdu playwright of the Parsi theatre; wrote several original plays and translated many from English; after the publication of *Shahid Naz* was given the title of 'Shakespeare of India'. Was a poet of some merit; wrote his famous poem 'Shukriyah Europe' in 1913 (for *Anjuman Himayal Ul-Islam*, Lahore). Among his plays are included: *Jurm va Fana*, (1912); *Khud Parasi*, (1914); *Yahoodi Ki Larki*, (1916); *Anokha Mehman*, (1917); *Hindustan* (1921); *Turki Hoor* (1922); *Pahela Pyar* (1923).
- d. Aziz Lakhnavi (b. 1882). A well-known Urdu poet from Lucknow School. He is famous for his ghazals and qasidas.
- d. Charan Singh Shaheed (b. 1891?). One of the pioneers of Punjabi novel, modern prose and humorous writing. *Daler Kaur*, *Cañcal Mūrati* and *Do Vahuṭiān* (1913) are his major novels, main theme of which is social reform. He has created a very popular literary fictional character 'Baba Varyama'.
- d. Lamabam Kamal Singh (b. 1899). A pioneer of modern Manipuri literature; who wrote *Mādhavi* (1930), the first novel in Manipuri. He is also remembered for his collection of poems *Laipareng*. Kamal is particularly noted for his emotive use of language both prose and poetry.
- d. Radha Mohan Gohul (b. ?). A well-known journalist of revolutionary ideas. Edited the Hindi journals *Prāṇ Vir* from Nagpur and *Māravāḍī Sudhār* from

Calcutta. The collection of his articles has been published under the pen-name 'Viplava'.

d. Rameshwari Goel (b. 1910). A promising Hindi poetess of *Chāyāvādī* age. Collection of her poems—*Jivan Kā Sapnā*.

d. Riaz Khairabadi (b. 1853). A noted Urdu poet, famous for his *Khamriyāt*. His works include *Ātish-i gul-i-tar*, *Mausūm bah*, and *Riyāz i rizvān* which was published posthumously in 1938.

*Lokoktiprakāśa*. The first dictionary of Maithili proverbs, followed by another slim volume by Amar in 1954. Compiled by Vidyananda Thakur.

*Arghya*. Gujarati. Poetry. By Jhinabhai Desai Snehrashmi. A collection of poems showing strong Gandhian influence, most of the themes being patriotism and love for the downtrodden. The poet's first collection of poems.

*Bal-e-Jibrail*. Urdu. Poetry. By Mohammad Iqbal. It contains rubaiyat qitās, ghazals and other poems. This is regarded as a milestone in Urdu poetry, not only because it appeared almost a decade after Iqbal's absence from Urdu poetry but because of its high poetic quality. It contains his famous poems: *Jibrail-o-Iblis*, *Lenin Khuda Ke Hazur main* (Lenin in the Court of God), *Punjab ke Dehqan se* (To the Punjab Peasants). The poems are marked by robustness of thought and expression, noble vision and a strong intellectual content.

*Bāṣpāñjali* (Offering of tears). Malayalam. Poetry. By Changampuzha Krishna Pillai; his first collection; expressions of strong emotional experiences and of a pessimistic view of life, couched in sweet vocabulary and sensuous images.

*Dīpāvalī*. Malayalam. Poetry. By the noted poet Ulloor Paramesvara Iyer.

*Grīsti Kūr*. Kashmiri. Poetry. By Mahjoor. A poem in the *Vatsan* form on the refreshing traits of the peasant class whose open-air buoyancy presents a significant foil to the closed door listless of the aristocratic beauties. The poem was published in the August 1 issue of *Hamdard*.

*Kāmāyanī*. Hindi. Poetry. By Jayshankar Prasad. Regarded as the greatest contribution of *Chāyāvādī* poetry. Divided into 15 cantos named after human emotions. It deals with the story of the development of mankind after the great flood (*Pralaya*). The whole work is an allegory, a blending between the philosophy of 'Saivadvaita Darsana' and human psyche. The greatness of the work lies in its power to weave philosophy with poetry and in its relevance to the modern life.

*Ketalāñk Kavyo*, Part III. Gujarati. Poetry. By Kavi Nhanlal. First two parts were published in 1903 and 1908 respectively. The first part established Nhanlal as the best lyric poet in Gujarati. This collection is noted for metrical innovations, imaginative power and synthesis between the old folk elements and modern sensibility.



*Kullīāt-i Akbar*. Urdu. Poetry. By Akbar Allahabadi in four volumes. Complete works of Akbar Allahabadi. The last volume was published in 1949.

*Madhusālā*. Hindi. Poetry. By Harivans Rai Bacchan. A collection of 135 quatrains, using series of images, mainly of wine and tavern, strongly resembling Edward Fitzgerald's translation of the Rubaiyyats of Omar Khayyam. This work was followed by *Madhubālā* (1936) and *Madhu Kalas* (1937) tied by a common theme of rapture and joy of living. The *Hālāvādī* movement of poetry in post-Chāyāvādī era finds its potential from 'Madhusālā'.

*Peruntokai*. Tamil. Poetry. Ed. by Mu. Raghava Ayyankar. Collections of stray verses found in the oral and written traditions of Tamils especially in the works of commentaries and palm-leaf manuscripts. The editor arranged them into an anthology on the model of Cankam anthology. He was also written extensive notes to each verses and elucidated the literary value of these verses.

*Ratnana Padagalu*. Kannada. Poetry. By G.P. Rajaratnam. Lyrics supposedly depicting the experiences of a drunkard. The use of rustic speech of 'lower classes' in Bangalore, creation of metaphors and images related with drink or intoxication and use of apt metrical forms have made this collection very popular. The author foregrounds the different concerns of *navodaya* movement like concern for Kannada language and culture, idea of Platonic love, patriotism in these poems.

*Renūkā*. Hindi. Poetry. By Ramadhari Singh Dinkar. Subjective, romantic poems presented with ease of expression.

*Soubhadruni Praṇaya Yātra*. Telugu. Poetry. By Nayani Subba Rao. One of the major works of Subba Rao, who is generally counted as one of the four outstanding *Bhāva Kavīs*. Other being Devulapalli Krishna Sastri, Vedula and Tallavajjhala.

*Sriāṅka-Kāvya*. Sanskrit. Poetry. By Krishna Kaur. On the history of the Sikhs, in sixteen cantos published from Lahore.

*Śvamēdha Athavā Nāyanadate Emba Kṣudra Kāvya*. Kannada. Poetry. By Sediyaapu Krishna Bhat. A long narrative poem on a rare theme—loyalty of a dog to its master. The dog was killed by its own master due to misunderstanding and the poem expresses the intense grief of the master.

*Tuṣarahāram*. Malayalam. Poetry. By Idappalli Raghavan Pillai. Collection of some of the best lyrical poems in Malayalam.

*Vaitālikulu*. Telugu. Poetry. Anthology compiled by Samineni Muddukrishna. It includes poems of 26 poets, mostly romantic, but of a few progressive writers and experimentalists like Sri Sri.

*Virahiṇi*. Kannada. Poetry. By Betageri Krishna Sharma (Ānanda Kanda). A collection of lyrics influenced by folk traditions. The freshness of Anandakanda's poetry lies in his ability to synthesise 'marga and desi'. The author brought common-man's experiences into the realm of poetry.

*Yugvandanā* Gujarati. Poetry. By Jhaverchand Meghani. Some of the poems celebrate regional spirit using Saurashtrian dialects liberally and the beauty of nature and the history of the land, while some show the impact of the Gandhian ideology and socialism. There are some beautiful transcreations also.

*India Calling*. English. Autobiography. By Cornelia Sorabji. Besides being a record of growth and development of the author's mind *India Calling* together with *India Recalled* (1936) show her involvement with Indian social problems, particularly those affecting women.

*Smṛticitre*. Marathi. Autobiography. By Lakshmibai Tilak. A landmark of Marathi literature. Realistic portraits of her poet-husband Rev. Tilak and an intimate account of different stages of her life.

*Ravīndranātha Thākūraru*. Kannada. Biography. By Masti Venkatesa Iyengar. The life and work of Rabindranath Tagore.

*Tazkirah-yi nairang-i Sauda*. Urdu. Biography. By Athar Kakorvi. The life as well as appreciation of the works of Mirza Muhammad Rafi Sauda (1713–81).

*Ciriyum Cintayum*. Malayalam. Essays. By E.V. Krishna Pillai, one of the most effective humourists in modern Malayalam. The essays, most of them humorous cover a wide variety of topics.

*Rūh-i Kalām-i Ghālib*. Urdu. Criticism. By Mirza Aziz Beg. A study of the poetry of Ghalib.

*Sāhitya Āṇi Samājajīvan*. Marathi. Criticism. By Lalji Pendse. The first book in Marathi reviewing literature from a Marxist point of view.

*Umhāt al-ummah*. Urdu. Treatise. By Nazir Ahmad. On the status of women in Islam, and the wives of Prophet Muhammad.

*Antahśilā*. Bengali. Novel. By Dhurjatiprasad Mukhopadhyay. Reflective in nature, the novel probes into the spiritual and emotional problems of the protagonists. The author has used the stream of consciousness technique. The novel has two sequels, *Ābarta* (1937), *Mohānā* (1943).

*Bhārelo Agni*. Gujarati. Novel. By Ramanlal Vasant Lal Desai. Depicts the uprising of 1857 but not very faithful to history. The principle of Ahimsa upheld by Rudradatta, one of the characters shows the impact of Mahatma Gandhi. It is one of his successful works.

*Caliyali Kaṭṭa*. Telugu. Novel. By Visvanatha Satyanarayana. A noted novel probably intended against the free-love theory propagated by his contemporary novelist Chalam. In this novel, Ratnāvali, wife of a Noble, orthodox and aged person, falls in love with a young man only to repent later; she returns to her husband seeks pardon. The story acquired popularity because of its firm faith in Indian tradition.



*Dr̥ṣṭipradīp*. Bengali. Novel. By Bibhutibhushan Bandyopadhyay. A rather unusual narrative so far as the protagonist is concerned. He has the premonition of events yet to happen. A manifestation of author's interest in 'spiritualism'.

*Hā-Anna*. Oriya. Novel. By Kanhu Charan Mohanty based on the problem of famine-stricken people.

*Indū Kāle Āṇi Saralā Bhoḷe*. Marathi. Novel. By V.M. Joshi. A novel written in epistolary form, a technique hitherto unexploited in Marathi. This hero, a follower of Gandhi, caught in the opposition between his emotional attraction towards Gandhism and his intellectual reservations about it.

*Patitapaṅkajam*. Malayalam. Novel. By Thakazhi Siavasankara Pillai. One of the first realistic novels in Malayalam.

*Putumalar*. Malayalam. Short-story. By Thakazhi Siavasankara Pillai. Stories characterised by a high sense of realism, written in simple language consisting of crisp, short sentences.

*Rājayōgi*. Kannada. Novel. By Betageri Krishna Sharma (Ananda Kanda). A historical novel on the fall of Virupaksharaya, Emperor of Vijayanagara. The history on which the author draws upon, is nationalist history. The story is continued in *Asāntiparva* published in the same year.

*Sunitā*. Hindi. Novel. By Jainendra Kumar. One of his mature works.

*Swami and Friends*. English. Novel. By R.K. Narayan, in which he creates the town of Malgudi that subsequently grows from novel to novel. The synthesizing aspects of the East and the West is not only visible in the city artefacts but is also reflected in several activities of Swami and his friends.

*Tṛṇakhaṇḍa*. Bengali. Novel. By Banaphul Balachand Mukhopadhyay. First novel of the author. The protagonist being a doctor (like the author himself) describes different cases of mental and physical ailments seen by him in his career.

*Uddhār*. Marathi. Novel. By N.S. Phadke. The heroine dreamt of being raped and thought it to be true. She also experienced the symptoms of pregnancy also. The novel is about the mental state of the heroine and her final realisation of the truth.

*Vikhuralele Prem*. Marathi. Novel. By Datta Raghunath Kavathekar. A novel upholding the traditional ethical values and criticizing the freedom in man-woman relationship advocated by new generation. Although conservative in thought and attitude the narrative skill of the author made it popular.

*Untouchable*. English. Novel. By Mulk Raj Anand. The novel depicts three stage of activities in an eventful day in the life of the protagonist, in a naturalistic style, that makes it a sociological case-history and a psychic Odyssey of an untouchable.

*Achūtā*. Dogri. Play. By V.N. Khajuria, a school master. A social satire on caste

system and exploitation of lower castes. Evoked strong reaction from upper caste Hindus leading to virtual excommunication of the author. Text of the play has been published in the author's collection of one-act plays called *Nilakanṭha* (1980).

*Achūtā Dāman*. Hindi. Play. By Agha 'Hashr' Kashmiri. Performed 1902; published 1935; plot resembles (follows?) that of Shakespeare's *Measure for Measure*.

*Bhāskar Varmā*. Rajasthani. Play. By Daiva Chandra Talukdar (1901–68). It deals with the life of king Bhaskar Varma of Kamrup.

*Karnah*. Malayalam. Play. By N.P. Chellappan Nayar. Malayalam play based on the story of Karna in the Mahābhārata.

*Kārvā*. Hindi. Play. By Bhuvaneshvar. A collection of six one-act plays, all on man-woman relations including love-triangles. Initially criticized for being shockingly 'Western'.

*Khūri*. Telugu. Play. By Tripuranēni Rāmaswāmi Chowdari, protagonist of Dravidian theory. A mythological tragedy, depicting the murder of Vēnmarāju by his brother, instigated by Arya Rishis for the religious reforms sponsored by him.

*Kōlmincu*. Kannada. One act plays. Ed. by G.B. Joshi. Plays by V.K. Gokak, K. Shankara Bhat, A.N. Krishna Rao, D.R. Bendre, R.S. Mugali and Sivarama Karanth. Preface by Dr. V.K. Gokak expounding the importance of one-act play as a distinct genre.

*Pramahansa Lilai*. Tamil. Drama. By Suddhananda Bharati. Dramatic version of life and teachings of Sri Ramakṛṣṇa Paramahansa.

*Pukalenti*. Tamil. Drama. By N. Natarāja Pillai. Based on the biographical information found in the stray verses in the name of Pukalenti both in classical and folk tradition of Tamil, this drama was written in a view of creating the Tamil audience who has no chance of reading a play after the publication of Professor Sudaram Pillai's *Manonmaniyam* in 1891.

*Sita's Choice*. English. Drama. By A.S. Panchapakesa Ayyar. The play is about a young widow who because of the family's financial distress remarries but is packed off after the wedding to distant Iraq, an act perhaps indicative even of the English educated segment of Indian people's inability to accept widow remarriage as a social reality.

*Vēnaraju*. Telugu. Play. By Visvanatha Satyanarayana. Mythological play on the theme of the revolt against Brahminism.

*Vidrohini Ambā*. Hindi. Play. By Uday Shankar Bhatt. Radical reinterpretation of the story of Amba (from the Mahābhārata), who is shown as a feminist.

*Gharebāhire*, tr. by Nagindas Parekh. Gujarati. Novel. *Ghare bāire* by Rabindranath Thakur (Bengali).



*Hindi Kaye Raste*, tr. by Kamalasankar Lallubhai Pandya. Gujarati. Prose *Whither India* by Jawaharlal Nehru (English).

*Jāmhūriyat-i-Aflātun*, tr. by Mirza Muhammad Hadi Rusva. Urdu. Prose. Plato. *Republic* (? Arabic).

*Kalām-i-Tagore*, tr. by M. Diyauddin. Urdu. Poems. From the Bengali of Tagore. This is a translation of select poems done under the personal care of Tagore himself.

*Mewaru Patanam*, adapt. by Gundimeda Venkata Subbarao. Telugu. Play. Dvijendralal Roy's *Mebār patan* (Bengali).

*Pānaśāla*, tr. by Duvvuri Rami Reddi. Telugu. Poetry. Omar Khayyam's *Rubayit* (Persian).

*Param Trṣā*, tr. by Mahendra Chandra Roy. Bengali. Novel. From the English version of the Scandinavian novel *Great Hunger* by Johan Bojer.

*Samkṣipta Mahābhārat Sār*, adapt. by Ramananda Thakur (1878–1923). Maithili. Vyasa's *Mahābhārata* (Sanskrit).

*Vidāyvelāe*, tr. by Kishorlal Mashruvala. Gujarati. Prose-poems. *The Prophet* by Kahlil Gibran (English).

*Tārā*, tr. by Ambika Prasad Goswami (1898), Assamese. Play. Shakespeare's *Cymbeline* (English). This drama was staged in 1935 under the banner of Kamrup 'Natya Samiti'. Except for the songs, the drama is written in simple prose.

*Gorkhā Sēvak*. The First Nepali literary journal to be published from the North-East (Shillong). Ed. Manisimha Gurung. Besides publishing literary writings, it served as an important platform for voicing the socio-economic problems of Nepali-speaking people in India in general and in the north-eastern states in particular.

*Hamdard*. An Urdu weekly but it published poems in the Kashmiri language too with emphasis on the patriotic and national aspiration.

*Kabitā*. A Bengali quarterly exclusively devoted to poetry. Ed. jointly by Buddhadeb Bose and Premendra Mitra. Mitra left editorship in the second year. Almost all the poet-Tagorean poets in Bengali were published in this journal.

*Madhuravāṇi*. A Sanskrit monthly from Belgaum. Ed. by Galgali Ramacharya. Continued for several decades.

*Mānasī*. A Gujarati quarterly. Ed. by Vaidya Vijayrai. A literary magazine mainly devoted to criticism.

*Mañjūṣā*. A Sanskrit monthly published from Calcutta, Ed. by Kshatisha Chandra Chattopadhyay. Continued for several decades.

*Sahyādri*. A Marathi monthly magazine. Ed. by N.C. Kelkar, for the Kesari-Maratha Sanstha. It encouraged all brands of literary attitudes, old and new.

B.S. Mardhekar's important critical articles regarding new waves in literature were published here.

*Śrī Cuppiramaniya Pārati Kavita Manialam*. A Tamil monthly (? ). Ed. by Bharatidasan. Started with a view of encouraging modern Tamil poets who followed the footsteps of Subrahmanya Bharati and it was considered as the first magazine in Tamil exclusively for poetry.

## 1936

*All India Progressive Writers' Association*. First meeting took place in April at Lucknow under the Presidentship of Premchand. Sajjad Zahir was the General Secretary. The meeting was attended by many writers including Sarojini Naidu, Hasrat Mohani and Mulk Raj Anand. A new movement was initiated by this association which changed the outlook of many writers in various Indian languages. This movement was against the forces of imperialism, capitalism and colonialism.

India's protest against Franco's armed revolt against the popularly elected republican Government of Spain: the Indian National Congress condemned the Fascist powers and Anglo-French governments; Nehru and Krishna Menon went to Barcelona to express solidarity with Spain, and Tagore made an appeal entitled 'To the Conscience of Humanity'.

English renderings of Mahjoor's two poems (*Posharmati Jānānoe* and *Greesty Koor*) reach Tagore who expresses deep appreciation that boosts Mahjoor's confidence in preferring his mother tongue to Urdu.

People's Educational Conference, was organised in Hyderabad, to emphasize the need of educational programmes in the different languages of Nizam State—Telugu, Marathi and Kannda. Sri Kasinath Rao Vydyā, a noted freedom fighter and Marathi writer presided over the conference.

Est. Aryan Theatre, Manipur. Closely associated with this organization was Hayanglamtam Birmangal Singh (1909–79), the great playwright and Director.

Est. *Rāṣṭra Bhāṣā Pracār Samiti*, Wardha by Mahatma Gandhi. It played an important role in making Hindi popular in non-Hindi speaking areas. many prominent leaders like Rajendra Prasad, Jawaharlal Nehru, Subhash Chandra Bose, Jamuna Lal Bajaj, Acarya Narendra Dev, Kaka Sabheb Kalelkar, Viyogi Hari, Makhan Lal Chaturvedi etc. were members of the Samiti. Published the magazines *Rāṣṭra Bhāṣā* and *Rāṣṭra Bhārat*, and arranged teaching of Hindi all over the country.

Orissa declared as a separate state after a long struggle. Sir John Austin Hawak took over as the first Governor of Orissa. The fulfilment of the Oriya aspiration of a separate state is celebrated every year as 'Swatantra Utkal Dibas' on the 1st April.



Sindh was separated from Bombay Province.

- b. Ajit Kaur. One of the leading Punjabi fiction writers. Her works—short stories and novels—deal with problem of modern working woman in particular and urban middle-class society in general.
- b. Amaresh Pathak. A Maithili scholar and critic, author of many critical works and editor of several anthologies.
- b. Amarnath Jha. A Maithili critic; edited Chanda Jha's Maithili Ramayana under the title *Kaviśvar Canda Jhā o hunat Mithila bhāṣā Rāmāyaṇa* (1977) and published a critical study on 'Govindadas' (1980).
- b. Baishnab Charan Mohanty. A prolific Oriya playwright; has written more than forty plays on mythological themes.
- b. Bidhudatta Misra. An Oriya romantic poet.
- b. Bijay Kumar Misra. A major Oriya playwright. One of the pioneers of the new trend in Oriya drama. Among his works are *Aśānta graha*, *Timir Tirtha*, two experimental plays.
- b. Binapani Mohanty. A noted Oriya short-story writer and novelists.
- b. Bisvajit Das. A noted Oriya dramatist. An experimentalist both in themes and stage techniques.
- b. Brajanath Rath. A noted Oriya romantic poet who switched over to socialistic realism.
- b. Dayal Asa. A Sindhi poet and biographer.
- b. Ghulam Nabi Khayal. A Kashmiri poet, Journalist, translator. Has translated *Rubaiyat* of Omar Khayyam, and Aristotles *Poetics* (1961). He is also the first Kashmiri writer to present a volume on some world classics under the title *Gāshiry Munāra* (? ).
- b. Kimat Harisinghani. A writer in Sindhi.
- b. Laxman 'Komal'. A poet and prose writer in Sindhi.
- b. Mārḱ Vāldār (Fr. Mārḱ Vāldār). Writes in Kannda and Konkani. Author of *Amar Konkani* (1974) a work on Konkani language and literature.
- b. Mashal Sultanpuri. A Kashmiri poet and scholar. Has worked on the Kashmiri prose, in particular.
- b. Motilal Saqi. A Kashmiri writer. He edited several volumes of folk songs of Kashmir and works on the art and archaeology of Kashmir.
- b. Motilal Wadhumal Jotvani. A poet, fiction writer and scholar in Sindhi. Also writes in Hindi and English.
- b. Ratnadev Jha. A scholar and essayist in Maithili; has also published three collections of short stories.

b. Rabindranath Thakur. A poet and composer in Maithili, gained fame with his collection *Calu Calu Bahinā* (1964). His songs have been very popular among the masses.

b. Ronald F. Pereira—A Kokani novelist from Karnataka. Books include, *Punarjivit* (1967); *Khuinsor āsā dirveṁ thuimsor āsā Kaliz* (1968); *Bole-Bepa* (1969).

b. Shiv Kumar Batalvi (d. 1973). A major Punjabi poet known for his competent use of folk idiom. His long narrative poem *Lūna* based on Kadar Yar's *Puran Bhagat* is a work of great merit.

b. Subas Ghising. A popular Nepali novelist who came into prominence in the 1970s. Author of '*U' mari are* (1969), a psychological novel, and *Vivas* (1976), a novel based on the life in a tea garden.

b. Srinibas Udgata. An Oriya poet, novelist, short-story writer and translator.

b. Sukhpalvir Singh Hasarat. A major Punjabi poet. Best known for his experimentalism (*Prayogvad*) in Punjabi poetry.

b. Vasdev 'Nirmal'. A Sindhi poet of considerable merit.

d. Asghar Gondvi (b. 1884). A noted Urdu poet; edited *Hindustani* published by Hindustan Academy, Allahabad. A selection of his poems was published in 1962. Published *Nishāt-i ruh* (1925) and *Sarod-i Zindagi* (1935) (introduced by Maulana Abul Kalam Azad).

d. Bhai Mohan Singh (Vaid) (b. 1881). One of the pioneers of Punjabi novel. Like Bhai Vir Singh, he too was inspired by the aims and objectives of the Singh Sabha. *Sukhi Parvār* (1919), *Ik Sikh Gharānā* (1923), *Suśilā nūh* (1912), *Sugghad Kaur* (1912) are his famous novels.

d. Dhan Gopal Mukherji (b. 1890). A noted Indian English poet and novelist, wrote novels of jungle life that include *Hari*, *The Jungle Lad* (1924), *Gay Neck*, *The Story of a Pigeon*. His best known work *Ghond*, *The Hunter* (1929) is a novel about village life.

d. Idapalli Raghavan Pillai (b. 1909). A Malayalam poet closely associated with Changampuzha. A perfect idealist who should not compromise with the existing social system. He committed suicide.

d. K.S. Nisar Ahmed. One of the important poets who enriched the Kannada language by borrowing Urdu phrases and works and creating a distinct style of his own. Author of *Manasu Gāndhi Bajāru* (1960), *Sanje Aidara Male* (1970).

d. Kamalakanta Bhattacharya (b. 1854). A major Assamese poet, critic and novelist; author of a poetic work *Cintānal* (pt. I, 1890; pt. II, 1892). His prose works include *Kaḥ Panthāḥ* (1934), *Aṣṭābakraḥ Ātmaḥ* ( ? ).

d. Kavyakantha Vasishtha Ganapati Muni (b. 1878). A poet and a holyman who



wrote both in Sanskrit and Telugu. His *Bhārta Vimarśa*, a commentary on several historical aspects of Mahābhārata, is valued work.

d. Lakshmibai Tilak (b. 1873). A Poetess and autobiographer. Wife of poet Narayan Vaman Tilak, who became a Christian. Her autobiography *Smṛticitre* (1935) is a landmark in Marathi literature.

d. Premchand (b. 1880). One of the greatest Indian writers of this century; wrote both in Urdu and Hindi. He gave a new direction to Urdu as well as the Hindi novels and stories. A versatile writer, he also wrote biographies, children's stories and essays; ed. *Hansa* and *Jagaran*, two influential magazines, and translated from the English and Urdu. His novel *Godān* (1936) is a classic of modern Indian literature.

d. Rashid-ul Khairi (b. 1868). A noted Urdu novelist and short story writer. A prolific writer; upholder of women's rights; started many journals to publicize their cause. His novel *Sham'-i Zindagi* (1925) became very popular.

d. Noorul Hasan Nayyar. An Urdu poet, prose writer, he compiled the famous Urdu dictionary *Narul lughat* (1924-31) in 4 volumes.

d. V.O. Chidambaram Pillai (b. 1872). A Tamil scholar and writer; founder of the Swadesh Steam Navigation Company, as a landmark in India's shipping industry. He translated the philosophical works of James Allen (published into four volumes); edited *Tolkāppiyam Eluttatikāram with Ilampūranar's Commentary* (1928) and *Commentary on the Kural* (1934).

d. R. Narasimhāchar (b. 1860). A noted Kannada scholar, author of *Karṇāṭaka Kavi Carite* (1907-29).

*Amrit Leharān*. Punjabi. Poetry. First collection of poems by Amrita Pritam, the celebrated Punjabi poetess; the form and content of the book reflects a fine romantic sensibility.

*Āṣāḍha*. Maithili. Poetry. By Bhuvaneshwar Singha 'Bhuvan'. It is considered to be the beginning of modern Maithili lyric. Although the tradition of 'new lyric' (without musical base) began in 1930 with *Kavya-Kusumanjali* (by Kali Kumar Das), it was Bhuvan who established a new tradition.

*Dogari Bhajana Mālā*. Dogri. Poetry. By Har Datt Sharma (d. 1956). The poems and *bhajans* are of devotional nature, with occasional satirical comments on social practices.

*Dhūsar Pāṇḍulipi*. Bengali. Poetry. By Jibanananda Das. The book announced the arrival of a new poet with a new poetic idiom that was going to be the most influential in a later decades.

*Fidēlu Rāgāla dozen*. Telugu. Poetry. By Pathabhi (Pattabhiramareddi, Tikka-varapu). The first surrealist work in Telugu; projecting the absurdity of urban life, with Calcutta as its centre. It creates a major breakaway from the *Bhāva*

*Kavitā* (Romantic/lyrical poetry). Acknowledged as one of the pioneering works of 'Abhyudaya' (progressive) poetry.

*Gītikā*. Hindi. Poetry. By Suryakant Tripathi Nirala. Many of the lyrics were tuned to the classical musical ragas. The poems are on God, beauty of nature, woman national awakening and also on philosophy.

*Kulam-i Jauhar*. Urdu. Poem. By Maulana Mohammad Ali Jauhar (1878–1931). Ed. by Abdul Majid Daryabadi. Includes an introduction by the editor.

*Māndaḷiru*. Kannada. Poetry. By P.T. Narasimhachar (Pu. Ti. Na.). Twenty-three lyrics in Sanskritized lucid style remarkable for their tender imagery.

*Maṇinādam*. Malayalam. Poetry. By Idappalli Raghavan Pillai published in the year of his death. Contains some of his famous poems including the one named 'Maninadam' in which he expresses his disillusionment with life.

*Mārivāyil*. Tamil. Poetry. By Somasundara Bharati. A long narrative poem based on the model of *ṭuru ilakkiyam* (*sandēś kāvya*) one of the ninety six *pirapantas* in Tamil poetic tradition, its theme being the love episode of Cittirānkatai and Arjunan from Mahabharata and created a new *tutu* literature in this century. As the title indicates the heroine Cittrānkatai sends rain clouds as her messenger of love.

*Prapañca Carcā*. Nepali. Poetry. By Kulachandra Gautam (1875–1958), the eminent Sanskrit scholar and translator. Collections of religious verses.

*The Quest Eternal*. English. Poetry. By Brajendranath Seal, the renowned philosopher.

*Sandhyāgīt*. Hindi. Poetry. By Mahadevi Varma. Considered to be significant *Chāyāvādī* lyrics. The symbols of *Dīpak* (lamp) and *Bādal* (cloud) are in abundance.

*Śaṅkara Sambhavam Khaṇḍakāvya*. Sanskrit. Poetry. By Haridasa Siddhanta-vagish. A mythological poem.

*Save Pattar*. Punjabi. Poetry. By Mohan Singh, one of the prominent modern Punjabi poet. The lyrics in this collection reflect romantic sensibility of the poet.

*Smara-garal*. Bengali. Poetry. By Mohitlal Majumdar. A collection conspicuous by a rare robustness of diction and sensuousness.

*Tarana-e Vatan*. Kashmiri. Poetry. By Mahjoor. The songs opens with the lines: *Bulbul vanan chu poshen/gulshan vatan chu soenuy*, and blends love of scenic splendour of Kashmir, reminiscent of Iqbal's *Sāre jehān se acchhā*.

*Yugānt*. Hindi. Poetry. By Sumitranandan Pant. Reflecting the transition in his poetic personality from *Chāyāvād* to *Pragtivād*. Humanism dominates his vision and nature. The influence of Gandhi is also clear.

*Zarbe Kalīm*. Urdu. Poetry. By Mohammad Iqbal. The third collection of Urdu



poems of Iqbal. It contains few ghazals too. The work has been acclaimed for the lyrics reflecting the mature and sublimic thoughts of the poet. Divided in six parts: Islam and Muslims, Education, Fine Arts etc. Contains 183 titles.

*An Autobiography*. English. Autobiography. By Jawaharlal Nehru. It gives a glimpse of the complex multi-faceted personality of the writer and of the forces at work within his milieu.

*Abdul Fazl Ain Faizi*. Sindhi. Biography. By Fateh Muhammad Sevhani (1882–1942). An account of the two brothers from Sindh—Abdul Fazl and Faizi—two distinguished scholars in Akbar's court.

*Caldwell Aiyar Carittiram*. Tamil. Biography. By R.P. Sethu Pillai. The first biographical work on the life of Rev. Dr. Caldwell, the great philologist, who wrote his *magnum opus*: *Comparative Grammar of Dravidian or South Indian Family of Languages* (1856).

*Jivanno Anand*. Gujarati. Essays. By Kaka Kalelkar. It is partly a diary kept during the author's imprisonment. A fine work revealing the author's response to art and nature, expressed in a romantic style.

*Ādhunik Bāṅglā Sāhitya*. Bengali. Essay. By Mohitlal Majumdar. The author discussed a number of nineteenth and twentieth-century Bengali writers.

*Bhārātīya Samājaśāstra*. Marathi. Treatise. By Shridhar Vyankatesh Ketkar. A treatise on sociology; an analysis of problems like caste-system, relation between man and woman or the political and economic dependence of the nation.

*Chanda*. Bengali. Prosody. By Rabindranath Thakur. One of the finest works on Bengali prosody, full of insight and written in a delightful style.

*Kapilar*. Tamil. Essay. By V. Venkatarajulu Reddiyar. Written mainly as a rejoinder to the N.M. Venkatacuvami Nāttār's work *Kapilar* (1921). Nattar wrote another book titled *Kapilar Ārāycci* (1939).

*Kukiān Di Vithiā*. Punjabi. History. By Ganda Singh. A pioneer study of the Kuka movement in the Punjabi language. The Kuka movement emerged in the wake of annexation of Punjab by the British. Apart from socio-religious reform its aim was also political. It preached boycott of foreign goods and institutions and non-violence.

*Madhukar*. Marathi. Marathi. By Vinda Bhavé. First collection of his essays in Marathi. His style is free of redundance; simple and lucid, often illuminated by fables.

*Mahjoorni Khamiyi*. Kashmiri. Criticism. Nand Lal Ambardar (1915–73). A critical survey of Mahjoor's dictional aberrations.

*Mithilāk Viduṣī Mahilā*. Maithili. Biography. By Arundhati Devi. Biography of learned women of Mithila from different periods of history written in Maithili.

*Navadarśanam*. Malayalam. Essay. By Krishna Pillai. On literature and general topics.

*Rājarājīvam*. Malayalam. Critical writings of the first major literary critics in Malayalam, A.R. Rajaraja Varma (1863–1918). Compiled by another famous critic. A. Balakrishna Pillai with prefatory note to each essay.

*Sāhityer Pathe*. Bengali. Criticism. By Rabindranath Thakur, emerging out of a debate on the nature of modernity in literature.

*Tamil Molinūl*. Tamil. Philology. By P.S. Subrahmaniya Sastri. An attempt to study the origin and development of the Tamil language in relation to Sanskrit.

*Urdū. Hamāri Zuban*. Urdu. Language. Published by Sherwani Press, Aligarh. Collection of essays in defence of the Urdu language.

*Ame Badhān*. Gujarati. Novel. By Jyotindra Dave and Dhanasukhalal Mehta. The first novel in Gujarati written in collaboration. The satirical tone and refined style and language makes it immensely readable. The contemporary time and society which form the background of the story, is well depicted.

*Banaphuler Galpa*. Bengali. Short-story. By Balaichand Mukhopadhyay (Banaphul). The stories highlight trivial and mundane things in life that often evade our attention. Most of them are conspicuous by being extremely short and a surprise ending. *Banaphuler Aro Galpo* (1938) is a companion volume.

*Bhramar*. Nepali. Novel. By Rupnarayana Simha. With the publication of this, the modern age in the history of Nepali novels began. This popular work is based on the story of a romantic hero, a continuous drifter from one place to another enjoying the company of several women. It also depicts life-styles and socio-economic conditions of Nepalis in India and Burma.

*Cantirkāntā*. Tamil. Novel. By J.R. Rangaraju. One of the most popular detective novels in Tamil which condemns the social evils perpetuated in the *mutts* of Tamilnadu. Like in all other seven novels of the author, the detective Govindan, replica of Sherlock Holmes, plays an important role in this novel also.

*Citragrība*. Oriya. Novel. By Sachhidananda Rout Ray. It opened up a new consciousness in the Oriya novel. It is the first novel in Oriya literature to deal with the problems of existentialism.

*Coolie*. English. Novel. By Mulk Raj Anand. A novel with a vast epic canvas, multiplicity of characters and incidents, *Coolie* is a child's journey from the innocence of the village to the exploitative experiences of the cities.

*En?*. Tamil. Short-story. By Mauni (Subramanian) published in *Maṇikkōḍi*. After this he wrote nearly fifteen short stories and a novel and stopped writing. These stories were collected and published by K.N. Subrahmaniam under the title of *Aliyāccuṭar* (1959). Mauni is one of the powerful writers among the group of Manikkoti.



*Godān*. Hindi. Novel. Premchand's last and arguably greatest novel (he himself preferred *Raṅgabhūmi*). It is regarded as the epic of the life of the Indian farmer. It narrates with humour and compassion the sufferings and death a dispossessed peasant with sub-plot featuring the urban elite.

*Hiravaḷkḥālī*. Marathi. Novel. By Geeta Sane. Dealing with contemporary life and conspicuous by its objective portrayal of woman's life; it criticizes the anti-feminist traditional role of man-oriented society.

*Kānūru Subbamma Heggaditi*. Kannada. Novel. By K.V. Puttappa (*pseud.* Kuvempu). Narration of village life on the late nineteenth and early twentieth centuries. The protagonist represents a fine combination of Western education and Indian philosophy of life as interpreted by Vivekananda and Sri Aurobindo. One of the important novels which attracted a lot of critical attention in Kannada.

*Mayūrākṣī*. Bengali. Novel. By Saroj Kumar Ray Chaudhuri. On the life of the Vaishnava anchorites. Two other volumes of the narrative are *Gr̥ha Kapoti* (1937) and *Somalata* (1938).

*Onvḷām*. Konkani. Short-story. By fourteen well-known Konkani writers, normally writing in languages like Marathi, Kannada, English, etc., Edited by Jaiwant Kulkarni, published from Karwar and Mangalore.

*Padmā Nadīr Mājhi*. Bengali. Novel. By Manik Bandyopadhyay. It depicts the life of the fisherman living on the banks of river Padma. The dialogues and conversations are in a non-standard dialect. One of the finest novels in Bengali noted for its competent portrayal of community with vivid realism.

*Putul Nācer Itikathā*. Bengali. Novel. By Manik Bandyopadhyay. It describes the tensions and dilemmas of the protagonist, a doctor by profession, who yearns for a romantic fashionable life in the city but is forced to stay in his native village. The author has also shown rare insight in portraying intricacies of human relationship. Highly acclaimed by the critics for its narrative technique and rich symbolism.

*Rām Rahīm*. Hindi. Novel. By Radhika Raman Prasad Singh. Presenting contemporary socio-political activities and communal relations.

*Sanyāsi Mattu Itara Kategaḷu*. Kannada. Short-story. By K.V. Puttappa (Kuvempu). Nine short stories portraying the rural life in poetic style.

*Tāmreśvarīr Mandīr*. Assamese. Novel. By Rajanikanta Bordoloi. The story centres round the custom of human sacrifices in North-East part of Assam. The author had taken the material from the Rev. Brown's *Dewni Chutia Grammar* which contains historical facts about human sacrifice. The story is about a young woman chosen for sacrifice for the goddess Tamreshvari, who was finally rescued.

*Tacikal Mōcavalai Allatu Matiperra Mainar*. Tamil. Novel. By Muvalur A. Ramamirtattammal. Inspired by Dr. Muthulakshmi Reddy's attempt to abolish the system of Devadāsi. Ramamirtattammal wrote this novel, a story of Vivēkavati,

a Devadāsi who dedicates her life to the upliftment of Devidāsis by establishing a Devadāsi Welfare Society.

*Vacan Kā Mola*. Hindi. Novel. By Usha Devi Mitra. On the problem of status of women within domestic and social situations.

*Abhirāmasingha*. Oriya. Play. By Kali Prasanna Kavi. A historical drama valorizing Abhirama Singh who fought a pitched battle against the British.

*Anjām*. Urdu. Play. By Muhammad Mujeeb (1902–85). Like all Mujeeb's plays this also demonstrate his concern with social reform and interest in history.

*Hika Rati*. Sindhi. Play. By Lilaram Phervani. Based on the Sindhi legend of Lila Chanesar.

*Kurkṣetra*. Assamese. Drama. By Atul Chandra Hazarika. Based on the Mahabharata, written in blank verse, the play satisfied the need of the audience.

*Rādhā*. Hindi. Drama. By Udhay Shankar Bhatta. Depicts the woman's revolt against man and her ultimate surrender.

*Sitā Banabas*. Manipuri. Play. By Ashangbam Minaketan Sinha. A Manipuri play based on the exile of Sita.

*Dante Kā jahannam*, tr. by Muhammad Frayetullah. Urdu. Verse. Alighieri Dante's *Inferno* (English).

*Debatā Debī*, tr. by Dhana Chandra Sinha. Manipuri Play. From the Bengali play of the same title.

*Jawaharlāl Nēhru Cuyacarittiram*, tr. by Ramaswamy Ayyankar. Tamil. Autobiography. *Autobiography* by Jawaharlal Nehru (English).

*Lampakarnan*, tr. by Tattam Ranganayak. Tamil. Short-story. From the Bengali stories of Parasuram (Rajasekhar Basu).

*Macbeth*, tr. by D.V. Gundappa. Kannada. Play. *Macbeth* by William Shakespeare (English).

*Māri Jivankathā*, tr. by Mahadev Desai. Gujarati. Autobiography. *Autobiography* by Jawaharlal Nehru (English).

*Mogācem Lagna*, adapted by Shennoi Goembab. Konkani. Play *Le médecin malgré Lui* by Moliere (French).

*Prētanāḷ*, tr. by A. Balakrishna Pillai and A.K. Gopala Pillai. Malayalam. Play. Ibsen's play *Ghosts* (English). Introduced Ibsen to the literary world and theatre of Kerala.

*Śarat Sāhitya*, tr. by Dhanya Kumar Jain, Ramchandra Varma and Hemchandra Modi (Bombay) in 17 volumes. Gujarati. Novels. All the novels of Sarat Chandra from the Bengali. Last volume came in 1940.



*Sutrada Bombe*, tr. by S.C. Shastri. Kannada. Play. *The Doll's House* by Henrik Ibsen (English).

*Timirmān Prabhāt*, tr. by Kishorlal Mashruvala. Gujarati. Prose. *The Light Shines in Darkness* by Tolstoy (English).

*Vidhiya Vaicitrya*, tr. and abridged by Ullala Mangesha Rao. Kannada. Novel. *The Count of Monte Cristo* by Alexandre Dumas (English).

*Viṣavirutcam*, tr. by T.N. Kumaraswamy. Tamil. Novel. *Biṣabr̥kṣa* by Bankim Chandra Chattopadhyay (Bengali).

*Ādhunika*. An Oriya monthly. Ed. by Bhagabati Charan Panigrahi. A literary journal of the Communist Party. Several progressive writers were associated with it.

*Bhāratī*. A Hindi literary magazine of High Standard published by Jayacand Vidyalankar from 'Hindi Bhawan'. Jagannatha Prasad Milinda and Harikrishna Premi were its editors.

*Jayantī*. An Assamese magazine ed. by Raghunath Choudhury. Started as a fortnightly but became a monthly. Assamese modern poetry was born in this magazine. Well-known writers like Abdul Mallik, Birendra Kumar Bhattacharyya started their career here.

*Namma Pustaka*. A Kannada monthly magazine for children ed. by Devudu Narasimha Shastry from Bangalore.

*Pratibhā*. An important Telugu library quarterly. Ed. Telikacerla Venkataratnam, Guntur.

*Śakti*. A prominent Hindi newspaper from Lahore. Ed. by Smt. Sanno Devi with co-editor Mohan Singh Sengara. In 1939 Jayanatha Nalina became its editor. Upendra Nath Ask and Indranath Anand were in its editorial board. Known for its socio-political commitment.

*Svarājya*. A Marathi weekly from Pune. It is continuing till today.

*Traimāsik*. A Gujarati quarterly. Ed. by Ambala Jani. A magazine devoted to literary research and criticism.

## 1937

*League Against Fascism and War*. In response to the appeal made by Romain Rolland and Henri Barbusse the League is formed with Tagore as its President in Calcutta. Among other office bearers were Prof. K.T. Shah, Jay Prakash Narain, N.G. Ranga, S.A. Dange, P.Y. Deshpande, Nabokrishna Chaudhari, Kamala Devi and Saumendranath Tagore, who was its general secretary.

*Āndhra Mahā Sabha* (in Nizam area) in its meeting at Nizambad adopts a

resolution that its member can use anyone of the languages: Telugu, Hindi or Urdu. Later there was a split in the Sabha between the nationalists and Nizam sympathisers.

*Anti-Hindi Agitation.* Hindi was introduced as a compulsory subject in schools in Madras by the Congress Ministry of C. Rajagopalachari. E.V. Ramaswamy Naicker vehemently opposed it. Bharatidasan wrote poems against the policy and was joined by a group of poets and writers.

The ban on Vishnushastri Chiplunkar's article 'Āmacyā Deśacī Sthiti' (The condition of our Nation), (written in 1882 and proscribed in 1910), was lifted. The article was reprinted in booklet form by Chitrashala Prakashan, Pune.

*Est. Navayukap Piracuralayam.* A publishing House in the model of Penguin and Pelican by a group of people like P. Ramaswamy Aiyankar, Manikkoti Srinivasan and T.S. Chockalingam to publish Tamil literary works.

Savarkar relieved from confinement at Ratnagiri, took reins of Hindu Maha Sabha, started stormy tours and delivering speeches in order to project his dream of Hindurashtra.

The first conference of the Madhya Pradesh Marathi Conference was held in June. In the Presidential address, G.T. Madkholkar reviewed the development of literature and arts from Marxist point of view. 'The purpose of literature is not entertainment and repetition of experience, but enlightenment and new experience.'

Non-Brahmin Parties like Praja Mitra Mandali and the Brahmin dominated Congress Party merged and the Mysore Congress Party was formed.

b. Anita Desai. One of the major Indian-English woman writers and one of the founding members of the Writers Workshop in Calcutta.

b. Atma Ram. A Dogri-Pahadi scholar.

b. Bibekananda Jena. An Oriya poet of romantic temperament.

b. Bibhuti Pattanayak. A popular novelist of the present day Oriya literature and a prolific short-story writer.

b. Brundaban Chandra Acharya. A noted Oriya critic and literary historian. Author of *Oḍiyā Sāhityara Samkṣipta Paricaya*, 1977.

b. Chaman Lal Chaman. A Kashmiri poet and editor. Has been editing the Kashmiri *Sheeraza* for a number of years.

b. Harekrishna Das. An Oriya short-story writer. Writes humorous and satirical stories.

b. Ishvar Chandra. A prolific short-story writer in Sindhi.

b. Hriday Kaul Bharati. A Kashmiri short story writer and Radio playwright. His latest collection is *Tsakru Vyooḥ*, published in 1985.



- b. Jaidev Kiran. A Dogri-Pahadi poet.
- b. Jagannath Mohanty. An Oriya essayist and writer of children's literature.
- b. K.N. Daruwalla. An Indian writer in English. Published his early poems in *Quest*, *Poetry India*, *Dialogue* and in several American magazines.
- b. Marghul Banahali. A Kashmiri scholar and poet. Has experimented within the conventional framework of traditional metres.
- b. Moti Lal Naz. A Kashmiri poet. His verse rises above the jargon, old or new.
- b. Nimain Chgaran Patnaik. A popular Oriya short-story writer.
- b. Pradyumn Singh Jindrahiya. A Dogri poet. Author of *Phuharan*—a collection of songs.
- b. Ravinder Ravi. A major Punjabi writer known for his fictional and dramatic works. He is an emigrant Punjabi writer residing in Canada.
- b. Sitakant Mahapatra. One of the pioneers in the new trend of Oriya poetry in the 1960s. He made his debut in 1963. Winner of Jnanpith Award (1993).
- b. Shesh Awasthi. A Dogri Pahadi poet. Author of *Bhyākanā Bhulleyā*.
- b. Shyam Jaisinghani. A poet and short-story writer in Sindhi.
- b. Uma Sankar Misra. An Oriya short-story writer.
  
- d. Braja Sundar Das (b. 1878). The editor of *Mukur*, a leading Oriya literary monthly.
- d. Chandra Kumar Agarwala (b. 1867). One of the major Assamese poets, and founder member of *Jonakī* (1889) the well-known Assamese magazine. His poetic works include *Pratimā* (1913) and *Bin Bairāgi* (1923).
- d. Chandrashekhar (Chandrashekhar Shivram Gorhe) (b. 1871). The noted Marathi poet of the old tradition. The *Rājakavi* in the Royal Court of Baroda.
- d. Ghulam Mohammad Hanafi (b. ?). A Kashmiri poet of the *masnavi* (including the *Jangnama*). His *Bāgh-O-Bahār*, though a rendering of Mir Aman's Urdu classic, presents an absorbing narrative in verse.
- d. Hakam Jatt (b. 1908). A Dogri poet.
- d. J.K. Upadhye (b. 1883). A Marathi poet known for parodies. His 'Cālacalāū Bhagavadgītā' is a parody of the Bhagavat Gita. His *Lokamānya Caritamṛta* (1925) is a biography of Tilak in 'Ovī' metre.
- d. Jayshankar Prasad (b. 1890). One of the prominent poets and dramatists in Hindi; also an essayist, story-writer and novelist. His *Kāmāyanī* (1936) is the classic epic of modern Hindi. His plays particularly the historical ones, celebrate the Indian past and have acquired new political meanings.

d. Kashiprasad Jayswal (b. 1881). A noted Hindi scholar and writer; had been associated with Kāshi Nāgarī Pracārini Sabhā (1910).

d. Kompella Janārdana Rāo (b. 1907). A popular Telugu poet, playwright, critic and journalist. Sri Sri dedicated his *Mahāprasthānam* to Kompella's memory.

d. Lala Sitaram (b. 1858). A major and prolific translator first into Urdu (c. 1895–1910) and then into Hindi (1917–33) of fourteen plays by Shakespeare. The versions in Urdu and the earlier versions in Hindi are adaptations into Indian settings, while the later Hindi versions are more faithful renderings. He also translated into Hindi, a number of classics of Sanskrit drama under the series title *Prācīna-nāṭak-maṇi-mālā*.

d. M.A. Ramanujayyengar (b. 1862). A Kannada scholar, founded ed. of the journal *Kāvyaśālānidhi*. His major independent work is *Kavisamayam* (1908)—a treatise on poetic conventions.

d. Narasimharao Divetia (b. 1859). A pioneer of new lyrical poetry and romantic trend in Gujarati. His *Kusummālā* (1887) is historically an important work it being strikingly different from the existing models of poetry and *Smaran Samhitā* (1915) is a touching elegy. He translated some episodes of Arnold's *The Light of Asia* under the title *Bhuddhacarit* (1934). *Manomukur*-I-IV (1924, 36, 37, 38) is a collection of his critical articles in four volumes.

d. Panje Mangesha Rao (b. 1874) known as Kavisishya. Educationist, poet, short-story writer and novelist in Kannada. One of the pioneering figures of modern Kannada literature. He wrote the first modern short-story in Kannada language (1900). Author of the novel *Koṭicennaya* (1924). Wrote extensively for children.

d. Shridhar Vyankatesh Ketkar (b. 1884). A noted Marathi novelist and essayist. He completed the Marathan work of twelve volume of *Jñānaśā* (1920–29), (the first Marathi encyclopaedia) single handedly, and himself wandered from door to door to sell them.

d. Syed Ross Masood, Nawab Masood Jung Bahadur (b. 1889). An Urdu prose writer, educationist and social reformer.

*Bāl Vyākaraṇ*. Maithili. Grammar. By Gangapati Singha. Published at time when the question of introduction of Maithili to formal education system came up.

*Śāh Karīm Bulai-a Wāre Jo Kalām*. Sindhi. Edited text. Definitive edition of the Sindhi Sufi poet Shah Abdul Karim's work, brought out by U.M. Daudpota.

*Bāpū*. Hindi. Poetry. By Siyaramsharan Gupta on Gandhi and his ideology.

*Dipāvali*, Telugu. Poetry. By Vedula Satyanarayan Shastri. One of the outstanding works of romantic movement. Most of the lyrics depict the agony and passion of the poet for his beloved.



*Essays in Verse*. English. Poetry. By Hasan Sahid Sudrawardy. The poems varying in mood from wistfulness to dimly discernible hope and visual attraction.

*Golgothā*. Kannada. Poetry. By Manjeshwara Govinda Pai. A long narrative poem on the last days of Jesus Christ.

*Jang-e Amir Hamza*. Kashmiri. Poetry. By Ghulam Mohammad Hanafi (1869–1937). A *Jangnama* based on an episode from the devout believers' campaigns for the spread of Islam.

*Kāpu biḍḍa*. Telugu. Poetry. By Gangula Sayi Reddi. A collection of verses reflecting the socio-economic condition of the farmers.

*Khaṇḍa Kāvyaṃu* or *Jāshuvā Khaṇḍakāvyaḷu*. Telugu. Poetry. By Gurram Jashuva. This anthology of Telugu poetry was in seven parts. (Last part, 1949). Jashuva preferred traditional verses and classical meters but modern in treatment of themes which are injustice and depressed class.

*Khāpchāḍā*. Bengali. Poetry. By Rabindranath Thakur. Short humorous and frivolous verses in captivating nursery rhyme style. Its companion volume is *Chāḍār Chabi* (1937) and also *Se* (1937), the last one is a book of tale and fantasies.

*Krandasī*. Bengali. Poetry. By Sudhindranath Dutta. The poems are on various themes, but they have a tonal unity. The mood is of doubt and despair.

*Madukīla*. Telugu. Poetry. By Visveswara Rao, Mallavarapu. This work is known for its sentiments, style and metrical structures.

*Pravāsī Mithileś*. Maithili. Poetry. By Riddhinath Jha. Poems in praise of the Maharaja of Darbhanga.

*Qissa-e-Mumtāz E Benazir*. Kashmiri. Poetry. By Peer Aziz Ullah Haqqani (1854–1918). A bulky *masnavi* on Romantic mysticism reflected through an interplay of the mundane and the spiritual.

*Rudhirajyōti*. Telugu. Poetry. By Narayanababu, Srirangam, a pioneer of progressive poetry in Telugu. He started as a poet of romantic movement and later turned into a progressive poet and a surrealist written in 1937 but published posthumously in 1972.

*Sakhigīta*. Kannada. Poetry. By D.R. Bendre (Ambikātanaya Datta). The title poem 'Sakhigīta' is autobiographical and foregrounds Bendre's philosophy of 'love'. Husband and wife become *sakhā-sakhi* through the hardships of life. Remarkable for lively metaphors and fascinating rhythm.

*Siddhārth*. Hindi. Poetry. By Anupa Sharma. An epic divided into 18 chapters, written in Khadi Boli, it tells the story of Gautama Buddha.

*Singel Indu*. Manipuri. Poetry. By Hijam Anganhal Simha. A long narrative poem with epic dimension. Highly rated for its evocative language and narrative quality.

*Yadu-Vrddha Sauhṛda*. Sanskrit. Poetry. By A. Gopala Iyengar, published from Madras, describing the sacrifice that Edward VIII made for his beloved.

*Bhārat Pathik*. Bengali. Autobiography. By Subhashchandra Bose. An unfinished autobiography by one of the leading political leaders. Its style is intimate and simple, forceful and direct.

*Ahalyābāyī Caritam*. Sanskrit. Biography. By Sakharam Shastri Bhagavat. The life of Ahalya Bai Holkar.

*Mahādēviyakka*. Kannada. Biography. By K.G. Kundangar. On life and works of the Vacana poetess Akkamahadevi.

*Paraśurāmacaritra Va Pañcamānav Hindu Samāj*. Marathi. Biography. By S.M. Mate. Biographical account of Parashuram, the mythical hero, in Marathi. The author claimed that it was not only a biography of a mythological figure alone, it was also a sociological analysis of Hindu society.

*Tyāgarāja-Carita*. Sanskrit. Biography. By Sundaresha Sharma. The life of the musician-saint Tyagaraja.

*Arbab-i nasr-i Urdu*. By Syed Mohammad. An account of the lives of the Urdu prose writers in the College of Fort William, Calcutta.

*Arts and Man*. Essays. English. By B.S. Mardhekar. An attempt to consider different arts, including literature, collectively and to formulate the underlying principles of aesthetics.

*Bhāṣā Mahākavi*. Kannada. Essay. By C.K. Venkataramanayya. A critical study of the works of Bhasa.

*Cācanat Tamilkkavi Carittiram*. Tamil. Essay. By Mu. Raghava Ayyankar. Historical account of the Tamil men of letters as culled from inscriptions.

*Hāsyā Viyacaṅkal*. Tamil. Essays. By Pammal Sambandha Mudaliyar. Collection of humorous essays written on various occasions by Sambandha Mudaliyar who was a path-finder in the field of Tamil drama and theatre.

*Ilakkaṇak Kaṭṭuraikal*. Tamil. Essays. By V. Vekatarajulu Reddiyar. One of the best collection of essays on the Tamil language within a framework of comparative grammar of Dravidian languages.

*Kālāntar*. Bengali. Essays. By Rabindranath Thakur. A compendium of all the political essays written by Rabindranath Thakur.

*Karṇāṭakada Janapada Sāhitya*. Kannada. Essays. By Masti Venkatesa Iyengar on the nature and value of folk literature.

*Mahāprasthāner Pathe*. Bengali. Travelogue. By Prabodh Kumar Sanyal. An emotion charged account of the author's travel in the Himalayas and des-



criptions of men and women he met on the way. This fictionalized travelogue gained immense popularity and paved the way for similar narratives.

*Paulastya hrdayamu.* Telugu. Religious work. By Katuri Venkatesvara Rao. A famous work, wherein Samudra informs about Rama's expedition to Ravana who in turn unveils his heart, full of devotion to Lord Vishnu.

*Rūpamañjari.* Malayalam. Criticism. By A. Balakrishna Pillai (1889–1960). Study of literary forms, particularly fiction.

*Samskṛta Nāṭaka.* Kannada. Criticism. By A.R. Krishna Shastry. A critical history of Sanskrit drama, noted for indepth description and critical insights.

*Sindh jī Adabī Tārīkh* (Vol. I). Sindhi. History of literature. By Muhammad Siddiq Memon. It describes the development of Sindhi literature from 1521 to 1843. The volume II (1951) carries it forward to the first quarter of the present century but deals with works of Muslim writers only.

*Tamil Pēcumpatakkāṭci.* Tamil. Essay. By Pammal Sambandha Mudaliyar. The first Tamil book written on the historical development on Tamil film.

*Tribilvadala-Campu.* Sanskrit. Travelogue. It narrates the pilgrimage centres of India, by V.S. Ramaswami Shastri published from Madura.

*Antim Ākāṅkṣā.* Hindi. Novel. By Siyaramsharan Gupta, written in autobiographical style narrates the story of a faithful servant inspired by Gandhian thought.

*Ādyatte Kathakaḷ.* Malayalam. Short-story. By Lalithambika Antharjanam, a Namputiri woman motivated by a humanistic outlook and liberal ideas. These stories depict her inner personal experiences.

*Athawar House.* English. Novel. By Krishnaswamy Nagarajan. It is a family chronicle with Kedaram, a fictitious city like R.K. Narayan's Malgudi, as its setting; concentrating on the vicissitudes of a Maratha joint family, it depicts the impact of the freedom-struggle on the Athawar House and the city.

*Āzād Khayāl Zālūn.* Sindhi. Novel. By Rochiram Sad'ani. It deals with problems of dowry system and re-marriage of widows.

*The Bachelor of Arts.* English. Novel. By R.K. Narayan. It depicts the tension between the Western pre-marital courtship and the traditional Indian caste and horoscope determined parent arranged marriages.

*Brāhmaṇīkam.* Telugu. Novel. By Chalam. A sensational work scrutinizing the traditional Brahmin society. It attacks the institutions of marriage in particular. Critics point out that this is an imitation of *Baḍadīdī* of Sarat Chandra.

*Camki.* Urdu. Novel. By Azim Beg Chughtai. A short novel dealing with the affair between Chanki, the heroine, and a married man. A passionate narrative about a woman defying social norms.

*Daulat.* Kannada. Novel. By Veerakesari Seetharama Shastry. A historical novel

dealing with the times of Tippu Sultan. The story continued in *Daulat* vols. 2 and 3 published during 1937–46.

*Devo Dhādhāl*. Gujarati. Novel. By Chandra Shankar Amritlal, Buc'-Sukani. A novel about the life and experiences of mariners in the 18th century, partly fictionalised and partly based on authentic documents.

*Dhāḍapaḍanānī Mule*. Marathi. Novel. By P.S. Sane *alias* Sane Guruji. A novel about the bondage of affection between teacher and his students. Although not favoured by rationalistic readers, it became extremely popular amongst students. Balachandra Nemade counts Sane amongst very few 'genuinely original' Marathi writers.

*Jalsāghar*. Bengali. Short-story. By Tarashankar Bandyopadhyay. The stories reflect a transitional period of Bengali society. They depict the plight of the traditional guardians of the society.

*Jatadharan and Other Stories*. English. Story. By K.S. Venkataramani. Has nine short stories with the South Indian coastal towns as the milieux for most of them.

*Nānī*. Hindi. Novel. By Siyaramsharan Gupta. On the suffering of women. Strongly influenced by Gandhian values.

*Mṛgajāḷ*. Marathi. Novel (first published in 1929, serially in monthly magazine *Arun*). By M.G. Rangnekar. A successful psychological portrayal of the protagonist Shridhar's helplessness against the stubborn opposition of his father in marrying Mira, his beloved, and also a fine analysis of the mental state of Mira compelled to marry a person whom she never loved.

*Paro*. Maithili. Novel. By Baidyanath Mishra. 'Yatri' (2nd edn. 1965). The most sensational and controversial Maithili novel in the recent times. A very powerful tragedy of a girl in love with her cousin, the novel created a furore among the reading public because of its progressive stance. The first edition was sold out in four months.

*Pitṛ bhūṭhā*. Assamese. Novel. By Chandraprabha Saikiani, a woman novelist. The novel is about the great sacrifice done by a woman for her father. Madhavi, the only daughter a Mandar Chamua, who loses everything in his life including his house due to misfortune. She rehabilitates her father, in course of which she sacrifices everything including her lover.

*Piyā*. Hindi. Novel. By Usha Devi Mitra. Its theme—affair of two widows with a married man—was considered a strong criticism of the conventional morality.

*Pravāsī*. Marathi. Novel. By N.S. Phadke. A novel highlighting the contemporary political events. The end is melodramatic—an influence of the contemporary Marathi theatre.

*Śasīkalā*. Telugu. Stories. By Adavi Bāpirāju. Sasikala is the imaginary lover of Bāpirāju. Not only is she the central figure of his poetry, but figures in some of the stories (see under 1939).



*Sāt Lākhāṭl Ek.* Marathi. Novel. By B.V. *alias* Mama Varerkar. About rural life, criticising superstitions and customs in a patronising urban middle-class attitude.

*Two Leaves in a Bud.* English. Novel. By Mulk Raj Anand. With an Assamese tea plantation as its locale, the novel shows through the Punjabi peasant Gangu and his family, how those lured to it with better prospects of living become indentured coolies and objects of endless exploitation.

*Tyāgpatra.* Hindi. Novel. By Jainendra Kumar. Although it shows a strong Freudian influence it is deeply Indian in its treatment of fate.

*Jīvanasangīt.* Marathi. Poetry. By B.B. Borkar. Like his first collection *Pratibha* (1930) which made him famous, these poems also show his relation with Tambe's poetry. Both were worshippers of beauty, devoted to music, and both lived outside the modern Maharashtra (Tambe in Indore and Borkar in Goa).

*Prāgaithāsik.* Bengali. Short-story. By Manik Bandyopadhyay. The author probes into psychological complexities and ambivalences of the human mind in these stories.

*Rānur Pratham Bhāg.* Bengali. Short-story. By Bibhutibhushan Mukhopadhyay. Humorous stories dealing with trivial day-to-day incidents.

*Vādal.* Marathi. Novel. By V.V. Hadap. The author had earlier tried to recreate the Peshwa regime through a series of historical novels (in all 13). This novel reveals that his Hindutva-advocacy, as well as his fascination for illusive, mysterious atmosphere is on the decline.

*Akkamahādēvi.* Kannada. Play. By R.S. Mugali. Historical play in three acts on the life and teachings of Akkamahadevi, the Virasaiva Saint poetess on her *vacanas*.

*Amara Mangala.* Sanskrit. Play. By Panchanan Tarkaratna Bhattacharya published from Banaras. A seven-act play in Sanskrit on Amara Sinha of Udaipur from the Annals of Rajasthan. The date of publication may be 1939.

*Bhārata-Vijaya.* Sanskrit. Play. By Mathuraprasad Dikshit, on the theme of Gandhi's success in making the British quit India.

*Huccātagaḷu.* Kannada. One-act play. By D.R. Bendre. Five one-act plays depicting madness of the king and his subjects. Well-known for their satirical quality.

*Māta Paṭṭimpu.* Telugu. Play. By A. Gopāla Rao; a humorous and modern adaptation of the episode of 'Gayōpakhyānam'.

*Matsyagandhā.* Hindi. Verse-play. By Uday Shankar Bhatt. Study of sexual frustrations of the Queen Satyawati (of the Mahābhārata) blessed with eternal youth who became a widow shortly after marriage.

*Pañjā Nandhidā Nāṭaka.* Sindhi. One-act plays. By M.U. Malkani written on the social themes.

*Prthvirāj*. Oriya. Play. By Simadri Patnaik. A historical play on Prithviraj's valour and sacrifice for the motherland.

*Prthvirāj Kī Amkhē*. Hindi. Play. By Ram Kumar Varma. The first collection of six one-act plays by probably the most eminent practitioner of the form in Hindi; on both historical and contemporary themes, with an idealistic vision.

*Ramaṇan*. Malayalam. Play. By Changampuzha Krishna Pillai. A Malayalam poetic drama. It depicts the tragic love of a young shepherd with a girl of a rich family ending in the hero's despair and suicide. The play was inspired by the suicide by Idappalli Raghavan Pillai, a young poet. One of the best sellers.

*Śaśānka*. Telugu. Play. By Gudipati Venkata Chalam, based on the famous love story of Tara and Sasanka, with a new interpretation of characters especially Tara and her husband Brihaspati.

*Tārābāī*. Oriya. Play. By Anant Prasad Panda. A historical play in Oriya based on a story from Tod's *Annals*.

*Vīrapratāpa-Nāṭaka*. Sanskrit. Play. By Mathuraprasad Dikshit, published from Lahore. A patriotic and historical play in with Rana Pratap as its hero.

*Yasōdharā*. Kannada. Play. By Masti Venkatesa Ayyengar (Shreenivasa). A play in verse on Yashōdharā, wife of the Buddha.

*Marāṭhī Vanmaya Darśana*, tr. by Yashodha Gokak and others. Kannada. Literary history. Dattatreya N. Avalikar *Marathi Vanmaya Darsan* (Marathi).

*Matuvilakku Maṅkai*, tr. by P.C. Sundarajan. Tamil. Novel. *West Parade* by Upton Sinclair (English).

*Meghadūta*, tr. by Paramanand Datta, 'Paramarthi'. Maithili. Poetry. Kalidasa's *Meghadūta* (Sanskrit). The Sanskrit text was rendered into Maithili by three others poets later including Arasi Prasad Singha (1976), Jayakanta Jha 'Srutadhar' (1973) and Ramachandra Jha 'Chandra' (1971).

*Mullakkal Bhavanam*, adapt. by C. Narayana Pillai. Malayalam. Play. Ibsen's *Rosmersham* (English).

*Plāṭonun Ādarś Nagar*, tr. by Pranjivan Pathak. Gujarati. Prose. *Republic* by Plato (English).

*Raghuvamśa*, tr. by Achyutananda Datta. Maithili. Poetry. Same title; by Kalidasa (Sanskrit). The only other version of this text was Surendra Jha Suman's (1970).

*Russian Kathalu*, tr. Narla Venkateshwar Rao. Telugu. Stories, stories of Russian writers (e.g. Tolstoy, Chekov, Dostoevsky etc.) from English.

*Śrīkānt*, tr. by Ramanlal Soni. Gujarati. Novel. *Śrīkānta* by Sarat Chandra Chattopadhyay (Bengali).

*Yuvapāratam*, tr. by R. Krishnamūrti (*pseud.* Kalki). Tamil. Prose. *Young India* by Lala Lajpat Ray (English).



*Dagara*. A leading literary Oriya monthly. Ed. by Lakshmikant Mohapatra, later by Nityananda Mohapatra. First published from Bhadrak, then from Cuttack.

*Guṇa Darpaṇa*. An Oriya literary monthly published from Badakhemandi of Ganjam district. Editor unknown.

*Kannada Kanda*. A Kannada monthly from Dharwad. Ed. by Karavira Mummigatti and Mevundi Mallari; published literature for children with large size colour-pictures.

*Kathāvali*. A Kannada monthly from Bangalore devoted to short stories. Ed. by O.V. Gupta.

*Utkalabārtā*. An Oriya weekly edited by Biswanath Mahapatra. First published from Puri, then from Berhampur. Devoted to socio-political issues of the time.

## 1938

*Bharatiya Vidya Bhavan* founded by K.M. Munshi in Bombay, its main aim being the projection of Indian culture in a scholarly way.

Est. *Dēśōddhāraka Granthamālā* by Vattikota Alwar Swamy in 1938 at Secunderabad named after the great K. Nageshwara Rao. It played significant role in promoting Telugu in Nizam State.

*Gorkhaḷ Sudhār Sabhā*, Dehradun. One of the oldest organisations of Nepali speaking Indians. It has been demanding inclusion of Nepali in the eighth schedule of the Constitution since 1958.

*Education Reorganisation Committee* (called Zakir Husain Committee) is set up by the Jammu and Kashmir State Government. In response to a recommendation of this committee the State Government introduced *Asān Urdu* (in either of the Persian and Devanagari scripts) as the medium of instruction in the primary schools.

b. Arvind Nārayan Mambro. Edited *Konkani* a fortnightly from Bombay; author of *Panji Ātām Mhātāri Zālea* (1986)—stories about Panjim, which won him the Sahitya Akademi Award (1987).

b. B. Chandrasekhar Kambar. A major playwright, novelist and poet in Kannada. His poems and plays are characterised by their rich folk elements. Author of *Sāvirada Neralu* (1979) poems.

b. Dilip Chitre. An avant-garde, Marathi poet and story writer. 'Kaḷebhor Kasāl Kutryāce Pillū' (The jet-black hairy puppy) and 'Tidik, Tiradī Ani Anantakal' (Pang, bier and eternity) are his most debated short stories. Author of *Kavitā* (1960), a collection of poems; and *Orpheus* (1969), short stories.

b. Gautam Vyathit. A Dogri Pahadi poet. Scholar of Kangri folklore.

b. Girish Karnad. A distinguished Kannada playwright. Author of *Yayāti* (1961), *Tughlaq* (1964), *Haya vadana* (1971), *Nāg Maṇḍala* (1988). Most of his plays have been translated into different languages and have been under impact on the Indian theatre.

b. Keshavananda Deva Goswami. An Assamese poet, novelist, scholar and translator. Goswami uses his profound knowledge of the Sattrā institutions as background of his novel *Gali Kona diśa* (1987).

b. (Shrimati) Lalata Mahta. A Dogri short-story writer. Her *Suī Tagā* (1957) is the first collection of stories by a woman in Dogri.

b. Nabaneeta Dev Sen. A Bengali novelist, poet and critic. Specially admired for her travelogues.

b. Pahlaj 'Musafir'. A Sindhi poet of merit.

b. Purnachandra Tejaswi (also known as 'Pucante'). A major novelist in Kannada. He started with philosophical issues in his early writings, but from *Abacūrīna Postāpīsu* (1973) a collection of stories, he became concerned with social problems and rejected the modernist ('navya') models.

b. Raj Gopal Sharma. A Dogri-Pahadi poet.

b. Ramesh Chandra Dhal. An Oriya short-story writer.

b. Sourindra Barik. An Oriya poet and critic. Received Sahitya Akademi Award. His works include *Sāmānya Kathana* (1975), *Anubharata* (1990).

d. Bakshi Mukunda Jha (b. 1860). He wrote an extensive history of the Darbhanga Raj, called *Mithilā bhāṣāmay Itihās* (A linguistic history of Mithila) which has been an important source of information for all Maithili literary historians.

d. Banchhanidhi Mohanty (b. 1897). An Oriya poet, whose patriotic lyrics were very popular among the masses.

d. Brajendranath Seal (b. 1864). A well-known philosopher, who wrote the philosophical poem *The Quest Eternal* (1936).

d. Devi Prasād Kavi Chakravarti (b. 1883). A well-known Hindi poet and scholar of Sanskrit.

d. E.V. Krishna Pillai (b. 1894). A prolific Malayalam writer noted for his plays; made great contribution towards the growth of a dramatic literature as well as a Malayalam theatre. Wrote several farces, plays on historical and mythological themes.

d. Ganesh Gogoi (b. 1910). One of the most popular Assamese poets. His collection *Papari* (1934) became a household name. He has written two dramas: *Kāśmīr Kumārī* (1929) and *Sakunir Pratisodh* (1929).

d. Harisadhan Mukhopadhyay (b. 1862). A prolific fiction writer in Bengali, many of his historical novels were plagiarised in different Indian languages.



- d. Hiralal Parekh (b. 1882). A Gujarati scholar, author of *Granth Ane Granthkar* in eight volumes (1930–38), a series on the life and works of Gujarati writers.
- d. Hosakere Chidambarayya (b. 1870). A well known teacher, journalist, and poet in Kannada; wrote extensively on the *Gitā* and edited stories from the *Purāṇas*. Received the title 'Karnataka Kaviratna'. Among his works are *Cūdāle* (1929) play, *Vidyāranya Kāvya* (1924) poetry.
- d. Kashinathuni Negeswara Rao (b. 1862). He started the weekly *Andhra Patrika* (1908) in Bombay and later *Bhārātī* (1924), a monthly, both rendered unparallel services to Telugu literature. In 1937 he took up the publication of the first encyclopaedia in Telugu, 'Āndhra Vijñāna Sarvasvamu' by Kommarrāju Lakshmana Rāo.
- d. Keshavlal Harshadrai Dhruv (b. 1859). A Gujarati critic, and editor and translator. Author of *Sāhitya Ane Vivecan*, 2 vols. (1939–41), his critical essays *Padyaracanānī Aitihāsik Samālocanā* (1932) a work on prosody. Edited works of several Medieval poets and translated the dramas of Bhāsa.
- d. Kuntala Kumari Sabat (b. 1900). A major Oriya poetess and novelist, died prematurely but her contribution to the Oriya literature is outstanding.
- d. Lakshminath Bezbarua (b. 1864). The most outstanding Assamese literary figures of this century; a poet, critic, novelist, playwright, satirist. A writer of power and vision, he gave Assamese literature a sense of pride and created new canons of literature and a new readership. Among his well-known works are *Padam Kunwari* (1905), a novel and *Cakradhara Singh* (1915), a play.
- d. Mohammad Iqbal (b. 1877), one of the most powerful literary figures of this century. He wrote both in Persian and Urdu. His early poems in Urdu breath a spirit of patriotism; his second phase concerns more with the disintegration of Muslim states and the present condition of Islam. By 1926 he became an able spokesman of the Indian Muslims. His Persian works *Asrar-e-Khudi* (1915), *Rumuz-e Bekhudi* (1929), and the Urdu works *Bang-e-Dara* (1924), *Javid Nama* (1932), *Bal-e-Jabra'el* (1935) are well-known.
- d. Mahavir Prasad Dwivedi (b. 1864). As the editor of *Sarasvati* he gave a new direction to Hindi literature; acting as the dominating influence on canonization of style and sensibility. Wrote about fifty original works and translated several books from Sanskrit. The first two decades of twentieth century is named after him (Dwivedi Yuga) in Hindi literature.
- d. Narahari Sharma (b. 1880) well-known as 'Bala Saraswati'. A popular writer of melodramatic and sentimental plays and novels; translated several works from Bengali, including Bankim Chandra's *Kṛṣṇakānter Uil* (1931).
- d. Narayan Vasangi Thakur (b. 1880). A Gujarati novelist and poet. Author of several historical novels.
- d. Parmanand Mevaram (b. 1865). An essayist in Sindhi. He edited *Joti* which

published articles and essays by him and his contemporaries. Bherumi Meharchand Advani affectionately called him 'Addison of Sindhi'.

d. Ramchandra Mishra 'Chandra' (b. 1873). A Maithili literary critic and scholar, author of *Candrābharan* (1938).

d. Sarat Chandra Chattopadhyay (b. 1876). The most popular Indian novelist and one of the greatest Bengali novelists of this period. His works have been translated in almost all Indian languages and his popularity remained undiminished till today.

d. Tekumalla Rajagopala Rao (b. 1876). A great Telugu scholar, who served the cause of library movement, a writer and journalist.

*Anāmikā*. Hindi. Poetry. By Suryakant Tripathi, Nirala. The collection is specially significant in modern Hindi poetry. Nirala's famous poems 'Saroja Smṛti' 'Rām Kī Śakti Pūjā', 'Preyasī' etc. are in this collection. Depth and intensity of emotion and irony of expression make it a memorable work.

*Ārādhana*. Marathi. Poetry. By V.N. Deshpande. A collection of 36 poems conspicuous by symbolic nature, philosophic and mystic attitude.

*Armaghan-i-Hijaj*. Urdu. Poetry. By Muhammad Iqbal. The last collection of poems of Iqbal compiled by him but published posthumously. It contains both Urdu and Persian writings, mainly spiritual offering to the Prophet. It also includes a few popular poem particularly 'The Parliament of Satan' anticipating the fall of Communism.

*Gulzar-e-Madīna*. Kashmiri. Poetry. By Mir Mantiqo Afzal. A collection of *nats* by a little known poet in praise of the prophet; a work quite popular in the rural areas of the valley.

*Kālam-e Mahjoor*. Kashmiri. Poetry. By Mahjoor. Collection of the poet's lyrics. Mahjoor's poems and songs were collected in several short volumes which came in regular intervals.

*Khasdā*. Bengali. Poetry. By Amiya Chakrabarty. Unlike many of his other contemporaries, these poems breathe/hope and optimism. The poems have smart images and a crisp rhythm. A companion volume to *Ek Muṭho* (1939), *Māṭir Deyāl* (1942).

*Madhu Kalas*. Hindi. Poetry. By Harivansrai Bacchan. Lyrics Full of vigour and joy of youth and beauty; representative of *Hālāvādi* poetic trends in Hindi.

*Navami Ciluka*. Telugu. Poetry. By Sishtla Uma Maheswara Rao. An important work of the *Bhavā Kavita* period. The writer gave a new name to his poetry as *Prahlāda Kavītvam*. The lyrics are in Dēsi form, but not entirely free from foreign impact; the main objective of the lyrics is to awaken the simple rural people.

*Pahaly Koor Krāla Koor*. Kashmiri. Poetry. By Fazil Kashmiri (b. 1914). A collection of verses of pastoral simplicity. The *Krala Koor*, in particular, has remained a favourite of one and all.



*Prāntik*. Bengali. Poetry. By Rabindranath Thakur. The poems are compact, tense and bear in them powerful impression of a deeply felt experience of hovering between life and death.

*Pāratitacan Kavitalak—Mutal Tokuti*. Tamil. Poetry. By Bharatidasan. After the publication of this volume, Bharatidasan was also hailed as the first great Tamil poet after Bharati. His 'Puratcikkavi' was based on Sanskrit work 'Bilhaniyam' and he was better known as 'Puratcikkavi', revolutionary poet after the publication of this poem.

*Pātal Kanyā*. Bengali. Poetry. By Ajit Kumar Datta. A collection of tender lyrics.

*Ramyālokaṃ*. Telugu. Poetry. By Rayaprolu Subba Rao. It is accepted as the manifesto of *bhavā kavita* (romantic poetry). Companion volumes are *mādhurī darsanam* and *rūpanavanūtam* both published in 1949. These three put together are outstanding theoretical works on the aesthetics of Indian romanticism, as manifested in modern Telugu.

*Sesnāṇ Kāvya*. Gujarati. Poetry. By Ramnarayan Vishvanath Pathak. A collection of 73 pomes some including sonnets, *bhajans* and *muktaks*, noted for purity of diction and clarity of thought.

*Yādgār-i Mahshar*. Urdu. Poetry. By Ubaidullah Mahshar; by Ashfaq Husain Khan Gaurakhpuri. It includes introduction and notes.

*Yugvānī*. Hindi. Poetry. By Sumitranandan Pant intermingling materialism with spiritualism. Gandhi and Marx has been compared in one of the poems.

*Zindagī Bilās*. Punjabi. Poetry. By Daya Singh Arif. A long poem meditating on the basic issue of human life; very different from the prevalent poetic modes.

*Smaraṇamaṇḍalam*. Malayalam. Autobiography. By P.K. Narayana Pillai, a noted scholar and critic.

*Ādikavi Vālmikī*. Kannada. Literary criticism. By Masti Venkatesa Iyengar (Srinivasa). Critical appreciation of the Ramayana.

*Ādhunik Bhārat*. Marathi. Essay. By Acharya S.D. Javdekar. A work on modern India highlighting the ideologies of individualism, Socialism and Nationalism with reference to Rammohan Roy, Gandhi and Nehru. V.M. Joshi described it as a great work next only to *Gītārahasya*. Revised edition published in 1953, with addition of 2 chapters, under the title *Sampūrṇa Mahābhārat*.

*Arayccittokuti*. Tamil. Essay. By Mu. Raghava Ayyankar. Among the papers collected 'Sri Vālmiki Munivarum Tennātum' (Valmiki and South India) and 'Rāmāyanamum Tamil Valakkukalum' (Rāmāyanam and Tamil traditions) are particularly important for their freshness of approach.

*Arvācīn Kāvyaśāhityanān Vaheno*. Gujarati. Criticism. By Ramanarayan Vishvanath Pathak. It contains five lectures on the development of modern Gujarati poetry.

*Baṅgla Bhāṣā Paricay*. Bengali. Linguistics. By Rabindranath Thakur on different aspects of the Bengali language.

*Baṅga Sāhitye Upanyāser Dhārā*. Bengali. Criticism. By Srikumar Bandyopadhyay. It is the first attempt to trace and analyse the main trends of Bengali novels. An influential critical work.

*Bhārat Me Saśāstra Krānticeṣṭā Kā Romāṇcakānī Itihās* in 2 Vols. Hindi. History. By Manmathanath Gupta. An account in Hindi of the armed (or 'terrorist') struggle for independence including the author's own involvement in it.

*Kannan En Kavi*. Tamil. Literary criticism. By Ku. Pa. Rajagopalan and P.G. Sundararajan in two parts. First part contains eleven articles on the literary merit of Bharati's poems and the second consists of fourteen articles dealt with the place of Bharati in Tamil literature.

*Marathi Kādambarī: Tantra Āṇi Vikās*. Marathi. Criticism. By P.V. Bapat and N.V. Godbole. A Marathi work on the novel as a genre and its development in Marathi.

*Nāḍōja Pampa*. Kannada. Criticism. By Muliya Tammappayya. Study of *Vikramārjuna Vijaya* and *Ādipurāṇa*, two Kannada works by Pampa (10th century), the earliest Kannada poet. One of the well reputed and appreciated works in Kannada.

*Paṇṭai Tamil Eluttukkal*. Tamil. Philology. By T.N. Subrahmaniyan tracing the origin of Tamil writing-system.

*Sāhitya Mattu Vimarśe*. Kannada. Essay. By D.R. Bendre. Seven essays on aesthetics. Deeply influenced by aesthetic theories of Sanskrit and the British critics.

*Svagata*. Bengali. Essays. By Sudhindranath Datta. Critical analysis of works of Rabindranath Tagore and several Western writers. The book is conspicuous by its terse and recondite style.

*Tārīkh-i Nazm va nazr-i Urdū*. Urdu. Literary History. By Agha Mohammad Bagar. A short history of Urdu literature written in Urdu.

*A'i si es* (I.C.S.). Urdu. Short-story. By Ali Abbas Husaini. A collection of Urdu short stories which received immediate critical attention for their elegance and irony.

*Byathatār dān*. Assamese. Short-story. By the well-known short-story writer Lakshmidhar Sharma. Hypocrisy, sex and love are themes of his stories.

*The Dark Room*. English. Novel. By R.K. Narayan. It is a narrative of domestic problems and different from the usual Narayan novels.

*Don Mane*. Marathi. Novel. By V.S. Khandekar. Its hero Shree in a *Mahar* (an untouchable) by caste and its heroine a beautiful girl belonging to high caste.

*Gad Kundhār*. Hindi. Novel. By Vrindavanlal Varma. The theme is the false pride of the kings of Kunthara.



*Gāndhī Topī*. Hindi. Short-story. By Rādhikā Raman Prasād Singh representing various aspects of Gandhian movement.

*Kalopatrā*. Urdu. Novel. By Salma Tasaddug. A popular novel on the romances of the Egyptian beauty, Cleopetra.

*Kanthapura*. English. Novel. By Raja Rao. The novel transmutes history into art in its paradigmatic representation of a village's absorption in the Gandhian freedom struggle. It is conspicuous by its narrative technique strongly resembling the native art of story telling.

*Kathā Kusum* (Flower of Stories). Nepali. Short-story. Edited by Sūryavikram Jnavali. The first collection of modern Nepali short stories. Contains stories by Guruprasad Mainali, Puskar Samser, Balkrishna Sama and Bisweswarprasad Koirala.

*Lonḍon Kī Ek Rāt*. Urdu. Novel. By Sajjad Zaheer. Inspired by James Joyces' 'A Day in Dublin'. For the first time in the history of Urdu the technique of the stream of consciousness is employed. The theme is the emotional agonies of Indians residing in London, tied together by a common bond, sharing the degradation at the hands of the colonial rulers.

*Maṅgal Sūtra*. Hindi. Novel. By Premchand. An incomplete novel. Written in an autobiographical style, it is different from other novels of his, both in style and in theme, it being the life of an author.

*Nandādīpa*. Kannada. Short-story. By Koradkal Shreenivasa Rao. One important collection of Kannada short stories depicting poverty and exploitation. 'Dhaniyara Satyanārāyana', included here is considered as the best stories in Kannada on exploitation though published much before the *pragatisīla* movement.

*Sandhyārāga*. Kannada. Novel. By A.N. Krishna Rao (A. Na. Kr.). A novel depicting the life of a musician. Melodramatic elements, idealization of the protagonist and the romantic style of narration made this novel very popular.

*Sarasamma Samādhi*. Kannada. Novel. By K. Sivarama Karanth dealing with the problems of sexual relationship between a man and his wife. Karanth ridicules blind beliefs, meaningless social customs and taboos and treats the subject with a scientific temper.

*Sitāron Kā Khel*. Hindi. Novel. By Upendra Nath Ask. It questions the idealism of the 'Ideal' woman, (a *satī*), married to an invalid and penniless man and living like his servant.

*Akanandun*. Kashmiri. Play. By Tara Chand Bismil. The work records the first attempt to retell the traditional *Akanundun* tale entirely in the dialogue form, transforming the ballad into a playlet.

*Āndhra Rāṣṭram*. Telugu. Play. By Mallādi Avadhāni. A satirical play on disunity among Andhras in respect of the formation of separate Andhra state. The play was repeatedly enacted during the days of the movement.

*Greesty Sund Sara*. Kashmiri. Play. On peasant life was initially begun by Mohi-ud Din Hajmi as a contribution to the Kashmiri section of the *Pratap* (1938). Later on it was expanded and serialized in the *Gulrez* (1951–53) and published as a separate work in 1954.

*Kākana Kōṭe*. Kannada. Play. By Masti Venkatesa Iyengar. A play depicting the virtues of community life and the transformation of a tribal society into civil (nāgarika) one. Notable for its dramatic quality, use of spoken-dialect and depiction of complex human relationships.

*Khadga Tikkana*. Telugu. Play. By Malladi Avadhani. A historical play based on an episode in the life of Khadga Tikkana who is stated to be the cousin of Kavi Tikkana (the great translator of Mahabharata and one of the Telugu *kavitraya*), a minister of Nellore. This play is translated to Hindi.

*Pangātī Pardā*. Sindhi. One-act plays. On social problems by M.U. Malkani.

*Pāṭṭabākki*. Malayalam. Play. By K. Damodaran. Social play—a protest against social-economic injustice.

*Praemuc Kahvat*. Kashmiri. Play. By Tarachand Bismil. A play on the theme of *bhakti*, studded with a number of devotional lyrics, emphasizing essential oneness of Godhead called variously as *Khuda*, *Iswar*, *Parmātmā*, Rām and Rahim.

*Prahlād*. Nepali. Play By Balkrishna Sama (1902–81) based on the myth of the *Daitya* King Hiranyakasipu and his son Prahlad. The playwright has allegorised the story: Prahlad represents Truth, Humanity and Spiritualism hence equated with Buddha, Christ and Gandhi and Hiranyakasipu represents Evil and Egotism. This is considered to be Sama's best play.

*Rājā Poras*. Punjabi. Play. By Harcharan Singh. Based on the patriotic resistance put up by King Puru against Alexander the Great. The play is modelled on Shakespeare's chronicle plays.

*Siddhānt-Svātantrya*. Hindi. Play. By Seth Govind Das. A three-generation nationalist saga: Father is a British loyalist, the son agitates against the partition of Bengal but twenty-five years later becomes the Home Member of the Provincial Council with a title from the British; his son rebels against the father and becomes a follower of Gandhi and is shot at by the police on his father's orders.

*Antigone*, tr. by K.V. Raghavachar. Kannada. Play. Sophocles, *Antigone* (Greek). Probably the first translation of the play from the original Greek in an Indian language. With an introduction on Greek tragedy, which also deals with the life and style of the author.

*Gudiyā Kā Ghar*, tr. by Lakshmi Narayan Lal. Hindi. Play. Ibsen, *The Doll's House* (English).

*Jekyll And Hyde*, tr. by Maganbhai Prabhudas Desai. Gujarati. Fiction. *The Strange Case of Dr. Jekyll and Mr. Hyde* by R.L. Stevenson (English).



*Kamalā-Vijaya-nātaka*, tr. by C. Venkataramana. Sanskrit. Play. Alfred Tennyson's, *The Cup* (English).

*Kaṭṭai Vaṇṭi*, tr. by K. Swaminathan. Tamil. Drama. *Gondoliers*, a comic opera by Sir William Gilbert (English).

*Naukā Dūbi*, tr. by Nagindas Parekh. Gujarati. Novel. *Naukā Dūbi* by Rabindranath Thakur (Bengali).

*Nīśikāntā Navañ*, adapt. by Anant Kanekar. Marathi. Drama. Goldsmith's *She Stoops to Conquer* (English).

*Niṣphalam*, adapt. by P.V. Rajamannar. Telugu. Play. Chekov's *Chorus Girl* (English).

*Sālāzar*, tr. by Antonio Reveredo. Konkani. Biography from the original on the same title by the famous Portuguese writer, Antonio Ferro (Portuguese).

*Sṛṣṭi Kā Ārambha*, tr. by Premchand. Hindi. Play. George Bernard Shaw, *Back to Methuselah*, I (English).

*Sāludīpa*, tr. by Gurunatha Joshi. Kannada. Short-story. Seven short stories of Jainendrakumar from Hindi.

*A Vida*. Portuguese Catholic daily newspaper to counter the anti-clerical propaganda then in vogue. Ed. Dr. Sales de Veiga Coutins. Had pages in Konkani too in later days up to the seventies.

*Dakṣiṇ Bhārat*. A Hindi quarterly for literature and culture published from Tamilnadu. Among its editorial board were personalities like Kaka Saheb Kelelkar, Pattabhi Sitaramayya, Sanjiva Kamatha, R.R. Divakar, etc.

*Jayanti*. A celebrated Kannada literary monthly from Dharwad. Ed. by Betageri Krishna Sharma. Many Kannada writers started their literary career in this journal.

*Karmabhūmi*. A nationalistic Hindi newspaper from Gadhakal. Ed. by Bhakta Darshana. Stopped in 1942 by Government for publishing in material related to Freedom Struggle. Re-started in 1946.

*Kṛṣak*. An Oriya weekly published from Cuttack. First edited by Nabakrishna Choudhar, then succeeded by Bhagabati Charan Panigrahi and Surendranath Dwivedi later turned to the mouthpiece of Praja Socialist Party of Orissa Unit.

*Mandirā*. A Bengali monthly for women. Ed. by Kamala Chattopadhyay.

*Niā Khunṭā*. An Oriya monthly. Ed. by Godavarish Mohapatra, first published from Berhampur, later from Cuttack. The most popular journal of political satire.

*Rakno*. A Konkani weekly. Ed. by Mos Sylvester Menezes. Promoted by Mangalore (Karnataka) Diocese Bishop Victory Rosario Fernandes. Also published few

pages as supplements in English and Kannada. It serialises novels, publishes short-stories, poems etc. then brings them out in book-form.

*Telugu Talli*, a Telugu monthly. Ed. Racamalla Satyavati Devi (1938–44), Ēswara Rao, Setti (1944–46). A journal known for its progressive views, initially adopted by Progressive Writers' Association, till it had *Abhyudaya*, its own journal.

## 1939

The outbreak of World War II.

Est. Deccan College Post-Graduate Research Institute at Pune.

The first organization of Oriya publishers and book-sellers were formed under the banner of *Utkal Pustaka Prakāśaka O Bikretā Saṅgha* at Cuttack.

Est. *Kahani*. A publishing house for Sindhi works, original as well as translated adapted, by Jagat Advani.

Est. *Konkani Bhāṣā Maṇḍal* in Karwar by Adv. M.M. Shanbhag, for the promotion of Konkani and with a view to bring together all the Konkani-speaking communities on a common platform.

Est. *Narmad Sahitya Sabhā* in Surat to promote Gujarati literature through regular seminars and publications. It instituted the prize 'Narmad Candrak'.

Est. *Cakti Kariyalayam*. By V. Govindan who brought out more than 250 works through this publishing house. It was responsible for publishing a number of works translated from Bengali and Marathi into Tamil.

*Tahrik-i-Halqah-yi Arbab-iZauq*. The first meeting of the Tahrik took place on 29th April 1939. Sayyid Naseer Ahmad Jamai, Naseem Hijazi, Tabish Siddiqi, M. Fazil, Iqbal Ahmad, Abdul Ghani and Sher Mohammad Akhlar were the devoted promoters. Meeraji, Qayyum Zafar and Yusuf Zafar played an important role in organizing and strengthening this literary movement. This movement was contrary to the ideology of Taraqqi Pasand Tahrik.

b. Ramanath Mishra 'Mihir'. A Maithili critic, story-writer, and poet; he published two volumes of poems.

b. Arun Joshi. An Indian English novelist. *The Strange Case of Billy Biswas* (1971) is one of his well-known works.

b. Brajamohan Mohanty. An Oriya novelist.

b. Dhiyan Singh. A Dogri poet.

b. Dipak Misra. A very prolific Oriya poet.

b. Hiren Gohain. One of the outstanding literary figures of modern Assam. A



poet and critic. His first book *Sāhityar Satya* (1970) is considered to be a landmark in Assamese criticism.

b. Makhan Lal Bekas. A Kashmiri poet and news-reader (Radio Kashmir). A poet who has voiced the wounded aspirations of the deprived and the distressed.

b. Nagan Saikia. An Assamese scholar and a short-story writer. Most of his works were published in the 1980s.

b. Narendra Arun. A Dogri-Pahadi poet and playwright.

b. Ramanath Mishra 'Mihir'. A Maithili critic, story-writer, and poet; he published two volumes of *homs*.

b. Rasul Pompur. A Kashmiri poet, essayist and cultural activist.

b. Shankar Raina (d. 1976). A popular Kashmiri short-story writer. Among his works notable is the collection titled *Zitrizool* (1964).

b. Shrivats Vikal (b. 1970). A Dogri novelist. Received Sahitya Akademi Award in 1972.

d. A.S. Venkatarani Iyer, *see* Samsa.

d. Chilukūri Virabhadra Rao (b. 1872). Well-known biographer in Telugu and writer of historical novels; honoured with the titled 'Andhra Caritra Caturānana' in 1928; published *Āndhra Caritra* in 5 volumes; which has influenced a number of creative works. He also wrote the biography of Veerasalingam; worked as the editor of few journals.

d. Dinesh Chandra Sen (b. 1866). Bengali scholar and literary historian; he wrote one of the finest histories of Bengali literature and many valuable works both in English and Bengali exploring different aspects of Bengali society and culture.

d. Gijubhai Badheka (b. 1885). Gujarati writer for children. *Mahātmāonān Caritra* (1923), *Kiśorkathāo*—1 and 2 (1927, 29), *Rakhaḍu Toli*—in 2 pts. (1929–33) are some of his noted works written in simple but didactic style.

d. Hiteswar Bar Barua (b. 1876). A well-known Assamese poet. Barua wrote celebrated the heroism and the sacrifices of Assamese women in *Tirotar Ātmabalidān Kāvya* (1913), *Yudha Kṣetrat Ahom Ahom Ramani* (1914), and other narrative poems. Inspired by Madhusudan Datta's Bengali work *Bīrāṅganā*, he wrote *Abhas Kavya* (1914).

d. João Luis Carvalho (b. 1939?). A popular and meritorious Konkani poet, whose works are scattered in magazines of his time.

d. Lala Kirpa Sagar (b. 1875). A major Punjabi poet. His *Lakṣmī Devī* (1920), an epic poem, deals with Maharaja Ranjit Singh's battles with the hill chieftains of Punjab.

d. Madhav Julian (Mahavrao Patvardhan) (b. 1894). Marathi poet, critic, translator and scholar of Persian. Leader of the 'Ravikiran Mandal'.

d. Narmadashankar Devshankar Mehta (b. 1871). Gujarati essayist; wrote several books on philosophy and religion including *Hind Tatvagnanno Itihās*, Part 1 and 2 (1924, 25) and *Upani-sadvicāranā* (1932).

d. Raghupati Venkataratnam Naidu (b. 1862). A great educationist, promoter of Brahma Samāj in Andhra; a source of inspiration of several modern poets including Krishna Shastri; the Vice-Chancellor of Madras University (1925–28).

d. Samsa (b. 1898), pen-name of A.S. Venkatadari Iyer. Kannada poet, and a very powerful playwright. He wrote plenty but only one story, a few poems and six historical plays have survived. He committed suicide.

d. Shivashresthi Bhagyareddi Varma (b. 1888). A great reformer, leader of Harijans and made an impact on Telugu literature particularly on the growth of awareness for the depressed class.

d. Tarun Ram Phukan (b. 1877). An Assamese patriot, poet and essayist. He has narrated his hunting experiences in lucid prose. His writings lie scattered in different works.

d. Vavilakolanu Subbarao (b. 1863). Haild as 'Āndhra Vālimiki'. His *Andhra Vālimiki Rāmāyaṇa* is one of the outstanding classics of modern period.

*Tamil Lexicon*. Ed. By S. Vaiyapuri Pillai. The seventh and the last volume of the Tamil lexicon published by the University of Madras. The first volume was published in 1924. This work consists of 1,04,405 words.

*Churītie Loḍā*. Oriya. Poetry. By Kalindi Charan Panigrahi. A bunch of revolutionary poems with Marxist overtone.

*Haldī Ghāṭī*. Hindi. Poetry. By Shyam Narayan Pandeya. Written in 17 *sargas*, this epic depicts the war between Rana Pratap and Akbar.

*Irfāniyāt-i Fanī*. Urdu. Poetry. By Fānī Badāyūnī. Collection of poems belonging to the existing traditions but noted for their competence.

*Kumkum*. Hindi. Poetry. By Balkrishna Sharma Navin. Poems of patriotism and nationalism. His most popular poems like 'Viplav Gayan', 'Parajaya Git' etc. are to be found in this collection. Along with poems in Khadi Boli there are Brajabhasa poems also.

*Lalla-Vākh*. Kashmiri. Poetry. 200 *vaks* compiled (in two parts) by A.K. Wanchō with his own translation into Urdu.

*Malarum Mālaiyum*. Tamil. Poetry. By Desikavinayagam Pillai. A collection of poems representing the works of a genuine poet who belongs to the galaxy of modern poets along with Bharati.



*Mṛttikā Darśana*. Oriya. Poetry. By Baikunthanath Pattnayak. On the death of his son; the longest elegy ever written in Oriya, highly acclaimed for its deep pathos.

*Niśīth*. Gujarati. Poetry. By Umashankar Joshi. Collection of Uma Shankar's lyrics, songs, sonnets and longer poems. Nature, love, patriotism, sympathy towards downtrodden are the themes of the poems. The collection was awarded Bharatiya Jnanpith Award of 1968.

*Payam-e Mahjoor*. Kashmiri. Poetry. By Mahjoor. A collection of popular lyrics.

*Rahtapuṣpaṅgal*. Malayalam. Poetry. By Changampuzha Krishna Pillai. The poet attacked social inequalities and advocated a social revolution in a high pitched emotional tone. The poem entitled *Vazhakkula* (a bunch of bananas) set the pattern for revolutionary poem in Malayalam for the next few decades.

*Sabhā-i Hindi*. Urdu. Poetry. By Nushur Vahidi. A collection of poems generally traditional in nature with occasional flashes of innovative power.

*Śaśikālā*. Telugu. Poetry. By Bāpiraju. An anthology of loved poems, in praise of *Sasikalā*, the idealized beauty.

*Śrīmad Rāmāyaṇa Kalpavṛkṣamu*. Telugu. Poetry. By Visvanātha Satyanarayana. The *magnum opus* of Visvanatha winning Jnanapith award; free rendering of the Rāmāyaṇa. The first canto published in 1930 and the last in 1957.

*Strīhṛdayam*. Malayalam. Poetry. By Balamani Amma. Poems by a distinguished poetess depicting the feelings and thought of a woman. Aptly titled 'The Heart of Woman'.

*Thainagi Leirang* (Ancient Flowers). Manipuri. Poetry. By Khalairakpam Chaoba. Though Chaoba is particularly known for his prose, he also showed great ability in this collection of lyrics. The dominant features of the collection are glorification of the past and love for the natural objects and their inner charm and beauty.

*Tulsidās*. Hindi. Poetry. Suryakanta Tripathi Nirala. A long poem dealing with the life and personality of Tulsidas. One of the best poems in Khadi Boli.

*Vasudhā*. Gujarati. Poetry. By Sundaram. A collection of poems reflecting the contemporary social change and particularly the impact of Mahatma Gandhi on Indian life and thought.

*In Andamans: The Indian Bastille*. English. Autobiography. By B.K. Sinha, an associate of Bhagat Singh, the most admired Indian revolutionary.

*Puṇyātmō Rām' Kāmti*—Konkani. Biography. By Shennoi Goembab, The life of great Goan, Rama Kamat, written in a moving style, sub-titled as *ek dukhest, itihāsik jinn* (a sad, historical biography).

*Ramaprasad 'Bismil'*. Hindi. Biography. By Manmathanath Gupta. The life of the poet-revolutionary by a fellow-revolutionary.

*Sirat-i Iqbāl*. Urdu. Biography. By Muhammad Tahir Farooqi. The life of Muhammad Iqbal and appreciation of his poetry.

*Abyāt-i-Sindhī*. Sindhi. Criticism. By U.M. Dandpota. Critical estimate of the Sindhi couplets by Khwaja Muhammad Zaman (1713–74).

*Bibidha Prasāṅga*. Oriya. Essay. By Mohini Mohan Senapati. A collection of essays, some of which are quite radical in their approach, for example, some of the essays advocate polyandry and polygamy and even abolition of marriage as an institution.

*Cintuveli Nākarikam*. Tamil. History. By M. Rajamānikkam. On the supremacy of Tamil culture based on the findings of archaeological excavation at Mohanjodara and Harappa.

*Himālayātīl Pravas*. Marathi. Travelogue. By Kakasaheb Kalelkar. Travel in the Himalayas narrated with patriotic fervour. The author declares in the preface, 'It is a form of worship to describe the motherland and her children in various ways.'

*Maghribī tasānīf ke Urdū tarājīm*. Urdu. Criticism. By Mir Hasan. A treatise on the problems of translations of Western literature in the Urdu language. One of the early studies of translation in any Indian language.

*Maithili gadya kusumamālā* (3rd ed.). Maithili. Essay. By Umesh Mishra. This was one of the books that filled the requirement of Maithili in higher education those days.

*Oḍia Nāṭyakaḷā*. Oriya. Criticism. By Girija Sankar Ray. A treatise of drama and dramatic art.

*Āraṇyak*. Bengali. Novel. By Bibhutibhushan Bandyopadhyay. Written in form of a diary. It describes man's attraction for and intimacy with nature. The novel is episodic in nature, weaving various incidents into a homogeneous whole, and marked by beautiful descriptions of forest and the inhabitants there.

*Aruna*. Telugu. Novel. By Chalam. Hailed as a moderate novel among Chalam's works, particularly known for characterization of the heroine, Aruna. She symbolizes the quest of the woman for ideal love.

*Bandhan Ane Mukti*. Gujarati. Novel. By Manubhai Pancholi 'Darsak'. The uprising of 1857 narrated in the background of a small state of Narasimhpur.

*Bhānamati*. Manipuri. Novel. By Mutum Jhulon Simha.

*Dhātrī Debatā*. Bengali. Novel. By Tarashankar Bandyopadhyay. This novel, semi-autobiographical in nature has all the important characteristics of Tarashankar's art. It depicts the problems faced by the small landlords, the rise of the commercial class, struggle of the common man and different trends in our freedom struggle.



*Ekadā*. Bengali. Novel. By Gopal Haldar. A political novel set against the background of the revolutionary activities of the freedom movement. The author has used the stream of consciousness technique. Other two volumes of the novel are, *Anyadin* (1950), *Ār Ek Din* (1951).

*Kalyani*. Hindi. Novel. By Jainendra Kumar. A story, psychological in nature.

*Kambani*. Kannada. Short-story. By Mrs. B.T.G. Krishna (Kodagina Gauramma). Twelve short stories depicting life from woman's point of view. Foreword by D.R. Bendre.

*Kāntā*. Marathi. Novel. By G.T. Madholkar. A Marathi novel reflecting of political trends during 1920 to 1939. The characterization of the protagonist Sir Mahadev Thakur has been acclaimed by the critics.

*Kholakī Ane Nāgarika*. Gujarati. Short-story. By Sundaram. A collection of short stories mostly on love and sex and man-woman's relations. The stories have been praised for a sensitive and mature treatment of sex for the first time in Gujarati literature. An enlarged edition, with five more stories, was published under the title *Unnayan* (1945).

*Labāṅgalata*. Manipuri. Novel. By Khwairakpam Chaoba Singh. Like most of the historical novels in other Indian languages as the early phase to blend patriotism and love.

*Padmā Pramatta Nadī*. Bengali. Novel. By Subodh Basu. A straightforward narrative of the lives of men and women living on the banks of the Padma and the mysterious influence of the river on their world-view.

*Palātkāram*. Tamil. Novel. By S. Bhasyam (later changed his name to 'Sandilyan'). This novel is one of the attempts in depicting the terrorist movement as part of our freedom struggle.

*Pāṇakalā*. Marathi. Novel. By R.V. Dighe. It has the credit of introducing a new trend in Marathi, that of rural novel.

*Pativrata Saptakopākhyān*. Maithili. Short-story. By Srinandan Jha. Tales based on the puranic stories of women who sacrificed for their husband.

*Pheriwāla*. Marathi. Novellette. By Geeta Sane. A pathetic story of the struggle of an unemployed idealistic educated youth who tries to rescue a prostitute and suffers consequently.

*Raṅāṅgan*. Marathi. Novel. By Vishram Bedekar. Author's only novel, but unanimously admired by critics as a landmark in Marathi literature. A tragic love-story projected against the background of World War II: at one level intrinsically related to the World War, and at another level a story of a spiritual love in the background of ethnic cruelty, hatred, violence, suspicion and ruthlessness.

*Sarīsrp*. Bengali. Short-story. By Manik Bandyopadhyay. Most of the stories shows an impact of the Freudian theory of sub-conscious, narrated with subtle understatement.

*Three Men of Destiny*. English. Novel. By A.S.P. Ayyar. Ayyar places the novel in the historical context of India's first encounter with Ancient Greece. His three men of destiny are Alexander the Great, Chandragupta Maurya and Chanakya.

*Udayan Kathā* (3rd ed.). Maithili. Short-story. By Ramanath Jha. Stories based on the tales of 'Kathasaritsagara'. The first edition was probably published between 1932 and 1938.

*The Village*. English. Novel. By Mulk Raj Anand. It is the first novel of the trilogy, the other two being *Across the Black Waters* (1940) and *The Sword and the Sickle* (1942). The novel's locale is a Punjabi village of Nandapur, caught up in the throes of change generated by various social forces.

*Draupadi*. English. Drama. By K.S. Ramaswami Sastri. Focusing on Draupadi and the divinity of Krishna, this five-act play dramatizes the significant episodes involving the protagonist as narrated in the Mahabharata.

*Iraniyan Allatu Inayarra Viran*. Tamil. Drama. By Bharatidasan. This play interprets the story of Iraniyan and Pirahalatan as the story of conflict between Aryan and Dravidian. It was very popular in those days; most of the leaders of Self-Respect Movement also acted in this play. Sometimes, the play created stir among the Tamils for its explicit propaganda of Tamil nationalism and separatism of Dravidian land.

*Kamalā*. Hindi. Play. By Uday Shankar Bhatt. An aging zamindar suspects his young wife and throws her out; she kills herself. Attack on ill-matured marriages, oppression of women, and zamindaris.

*Nāmadhari Andre Rāv Sāheb*. Kannada. Play. By R.S. Mugali. A play with a powerful and eccentric hero through whom the problems of casteism are portrayed. One of the important Kannada plays.

*Rtumatī*. Malayalam. Play. By M.P. Bhattatirippattu. A Malayalam play dealing with certain social problems particularly the liberation of Namputiri women.

*Shahanshah-yi Habash*. Urdu. Play. By Akhtar Orainvi. A play on the rape of Abyssinia by Mussolini. An example of the kind of political plays emerging around this.

*Śrī Madhusūdan*. Bengali. Play. By Banaphul (Balai Chand Mukhopadhyay). A popular play based on the life of the poet Madhusudan Datta.

*Svarga Ki Jhalak*. Hindi. Play. By Upendranath 'Ashq'. Satire on the fashionable demand for highly educated wives who, however, do not prove conducive to marital bliss; the disillusioned hero finally marries someone less well-educated.

*Cēvācatanam*, tr. by S. Ampujammal. Tamil. Novel. *Sēvāsadanam* by Premchand (Hindi).

*Faust*, tr. Bholanath Sharma. Hindi. Drama. *Faust* by Johann Wolfgang von Goethe (English).



*Gītātattvasudhā*, tr. by Sitaram Jha. Maithili. Religious discourse in verse. *Bhagavadgītā* (Sanskrit). Even though there are half a dozen other transcreations of the *Gītā*, this one is regarded as by far the best.

*Gule Polāṇḍ*, tr. by Umashankar Joshi. Gujarati. Poetry. *Creamian Sonnets* by Adam Mitsky Yevich (Polish).

*Kalkī Athvā Sanskritinun Bhavi*, tr. by Ngindas Prekh. Gujarati. Essays. *Kalki* by Dr. S. Radhakrishnan (English).

*Kapālakunṭalā*, tr. by T.N. Kumaraswamy. Tamil. Novel. *Kapālakunḍalā* by Bankim Chandra Chattopadhyay (Bengali).

*Meghnāda tuba Kābya* (I Canto) tr. by Havaibam Nababdwip C. Sinha. Manipuri. Poem. *Meghnādbadh Kābya* (Bengali).

*Premcant Cirukataikaḷ*, tr. by Ākkūr Anandachari. Tamil. Short-story. Collection of Premchand's short stories (Hindi).

*Rajani*, tr. by Nanak Singh. Punjabi. Novel. Bankim Chandra Chattopadhyay's *Rajani* (Bengali).

*Śakuntalā Nāṭak*, tr. by Ishanath Jha. Maithili. Drama. Kalidasa's *Abhijñāna Śakuntalam* (Sanskrit). Ishanath Jha has at times deviated from the original.

*Tēvi Cauturāṇi*, tr. by Svarrambal. Tamil. Novel. *Dēbicaudhurāṇi* by Bankim Chandra Chattopadhyay (Bengali).

*Ulakattuc Cirukataikaḷ*, tr. by Puthumaippitan. Tamil. Short-story. From the English translation of some of the best short stories of the world. In his preface to this collection, Puthumaippittan says that the purpose of his translation is not only to present the wealth of world short-story to the Tamil reader but to make him realise that he is the inheritor of the tradition of world short-story.

*Vekaphildak pādari*, tr. by Dinanath Jha. Maithili. Novel. Oliver Goldsmith's *Vicar of Wakefield* (English).

*Victory*, tr. by the author R.S. Dalal. English. Drama. *Punaruddhar* (Gujarati play). A historical play set in the fourteenth century and written with the motive to inculcate a sense of history and patriotism.

*Bāla Bhārati*. A Telugu monthly, one of the first magazines for the children. Ed. Nambūru Subbarāju.

*Janatā*. An Oriya daily; changed into weekly. Ed. by Godavarish Misra upto 1945, then by Surendra Mohanty. A journal devoted to the socio-political issues of the time.

*Jivana*. A Kannada monthly from Bangalore. Ed. by Masti Venkatesha Ayyengar. Most of the 'navodaya' writers were encouraged by Masti through this journal.

*Jyotiṣmatī*. A Sanskrit monthly published from Varanasi. It was proscribed by British Government for its criticism of the administrative policy.

*Rūpābh.* A Hindi magazine. Ed. by Sumitranandan Pant from Kālā Kankara.

*Strījīvan.* A Gujarati monthly. Ed. by Manubhai Jadhani (now by his son Vadilal Jodhani). A magazine specially devoted to women.

## 1940

Est. *Bazme Adab*, a literary association, by Mirza Arif (b. 1910). Its main objective was to organize regular meets of writers for promotion of Kashmiri literature and to preserve the literary heritage of Kashmir.

Est. *Bhārat Jīvan*, a publishing house in Sindhi by Jethanand Lalvani to encourage the publication and distribution of Sindhi works.

Est. *Braj Sāhitya Mandal* to encourage literary, cultural and research activities associated to Braja region. Published the quarterly *Braja Bhāratī*.

Est. *Hyderabādu Āndhra Sārasvata Pariṣattu*. By Rayaprolu Subba Rao, Kasimkhan and K. Sitaramaiah. The association became highly unpopular among the Telugus for its support and eulogies to Nizam.

*Nāṭysammelan* (Drama Conference) at Nasik, presided by the famous stage-actor Kashavrao Date. The conference initiated the idea of annual Marathi drama-festival.

Udham Singh, then a student of Engineering in London, shot dead Sir Michael O Dyer, the person responsible for the Jalianwalabagh massacre, in London on 13th March 1940. Udham Singh was hanged to death in 1940.

Communal Riots started in Dacca. It erupted again in a more severe form next year.

b. Adi Jussawalla. An Indian-English poet whose first collection of poems *Land's End* (1962) was published by the Writers' Workshop, Calcutta.

b. Ashok Kāmat—Ashok (Soiru Kāmat). A Konkani playwright, author of *Aśokānki* (1973); *Koṇ Koṇaco Nhim* (1974); all collections of One-act plays, also published a biography of Subhash Chandra Bose entitled *Suryaput Subhāsh* (1975) for children.

b. Charan Das Sidhu. A noted Punjabi playwright. His plays belong to realistic theatre tradition depicting socio-economic concerns of contemporary rural society. His use of *Doabi* dialect given refreshingly regional colour to his plays.

b. Gieve Patel. Indian-English poet, known for his *Poems* (1966), and *How Do You Withstand, Body* (1976).

b. Harish Vasvani. A poet, short-story writer and critic in Sindhi. Won the Sahitya Akademi Award in 1987 for his collection of essays *Calih Corāsi*.



b. K.V. Tirumalesh. One of the important *navya* poets of Karnataka who wrote quite differently from Gopalakrishna Adiga. Author of *Mahāprasthāna* (1971), *Mukhāmukhi* (1978).

b. Mamoni Raisom Goswami. A noted Assamese writer. Her novels and stories are distinguished by simplicity of expression and deeply felt experience. With great evocative power she recreates the landscape of Assam and writes about women. Recipient of the Sahitya Akademi Award. (1982)

b. Padma Sachdev. A Dogri poetess. Received Sahitya Akademi Award (1971) for her book *Meri Kavita Mere Git* (1969) which has been translated into Hindi. She also writes in Hindi.

b. Padam Singh Nirdosh. A Dogri poet of promise.

b. Peeyush Guleri. A Dogri-Pahadi poet. Author of *Merā Des Mhēcal* (1969).

b. Randhir Singh Kunwar, Viyogi. A Dogri poet. Author of *Ghar* (1979) for which he got Sahitya Akademi Award in 1980 and *Paihliyan Bāngān* (the first collection of Dogri sonnets—1987).

b. Suhās Dalāl. Noted Konkani poet and journalist, with a collection of poems entitled *Umallo* (1963); *Śrī Candresvar Stotr* (1962); Edited annual *Pormoll* for some years now.

b. Suresh Kakodkar alias Suresh Shenvi Kakodkar. A noted short-story writer in Konkani—also translated 'Alice in Wonderland' as *Alice ani Tacho Oprup Sonvsar*.

d. Alasingacharya Devashikhamani (b. 1887). A major Kannada-Sanskrit scholar; rendered many Sanskrit works into modern Kannada prose. His works include *Kannaḍa Vacana Rāmāyaṇa* (8 Vols.) and *Śrīmadbhāgavata* (6 Vols.), (1916–18).

d. Ananda Chandra Barua (b. 1874). A well-known Assamese poet, and writer of children literature. One of the architects of *Asmīya Bhāsār Unnati Sālīnī Sabhā* (1888) and its mouthpiece *Jonaki* (1889). Among his collection of poems are *Jilikani* (1920) and *Padumoni* (published posthumously in 1974).

d. Canon Jose de Santa Rita e Souza (b. 1863). A prominent Konkani grammarian, author of *Elementos Gramaticias da lingua Concani* (1920) published in Lisbon.

d. Gidugu Venkata Ramamurti (popularly called as Gidugu Ramamurti of Gidugu)—(b. 1863). A great crusader for the cause of spoken Telugu. His services to *Savara* languages are memorable. He brought out Telugu-Savara and Savara-Telugu dictionaries, anthologies of *Savara* tales and songs.

d. M.N. Kamath (b. 1883). A poet, playwright and short-story writer in Kannada. Wrote extensively for children. Author of *Chandrahā Sābhyudaya* (1914) play; and *Bhīṣmana Kate* (1938) stories.

d. Mandspaka Parvatiswara Sastri (b. 1885). A prolific writer of more than 60 works in Telugu. Wrote highly traditionalised poetry till 1906, but later switched to modern forms; supported Spoken Telugu Movement of Gidugu Rāmamūrti which he first opposed; wrote on comparative study of 'Srikrishna Tattva and Bible' and on the philosophy of Vedas.

d. Mantripregada Bhujanga Rao (b. 1876). The landlord of Lakkavaram, patron of literature; himself a writer of more than hundred works in Telugu. the last of 'Rājakavis' in Telugu.

d. Nabin Chandra Bordoloi (b. 1815). The well-known Assamese freedom fighter and playwright. Among his translations of Shakespeare the following are noteworthy: *Tarun Kancan* (1932), translation of *Troilus and Cressida*; *Danduridaman* (1932), translation of *The Taming of the Shrew*.

d. Nadir Beg (b. 1891). Son of Mirza Qalich Beg; famous Sindhi scholar, and a celebrated short-story writer in Sindhi. 'Ghara Ji Chhika' is his best-known short-story.

d. Nagendranath Gupta (b. 1861). A well-known Bengali short-story writer and novelist. Experimented with various themes ranging from remote historical to realistic dramatic problems. Author of *Tamasvinī* (1900), a noted novel that received critical acclaim.

d. Nanad Lal Kaul Nanha (b. 1870). Kashmiri playwright and stage-artist. His *Satuc Kahvat* is the earliest Kashmiri play (1929) staged on the Rugh Nath Mandir stage (during 1929–34). He wrote about half a dozen other plays also on mythological and devotional themes in the manner of Agha Hashr Kashmiri.

d. Narayana Murti, Bhogaraju (b. 1891). A famous historical novelist, dramatist and poet-laureate of Vijaynagar Zamindar. Noted among his historical novels are: *Vimalādēvi* (1915); *Andhra rāstramu* (1918); *Astamayamu* (The Sunset on the ancient glory of Āndhra, 1917), *Ānglarāja Sthāpana* (1917), *Allāhō Akbar* (on politics of religion between Kakatiyas and Muslims in c. 13–14 A.D.). Also author of *Krsna Kumāri* (1912), a poetical works based on Rajput woman and one of the earliest works in modern poetry.

d. Nirmaldas Fatehcand Sujān Singh ani (b. 1866). Besides Sindhi, he was a scholar in Persian, Arabic, Hindi and Sanskrit. Author of many works in prose and poetry; mainly known for his short fiction *Sarajini* (1914) and *Dalurai Ji Nagarī* (posthumously published in 1944).

d. Panuganti Lakshminarasimha Rao (b. 1865). A great dramatist—known as Shakespeare of Andhra, and a popular essayist. His *Sākṣī* (essays in 6 volumes) are memorable contributions to Telugu literature. He wrote about 30 plays, many of which are still popular.

*Pūrṇacandra Oḍiā Bhāṣākoṣ* (the 7th and the last vol.), a monumental lexicon compiled by Gopal Chandra Praharaj, was published.



*Varṇa-ratnākara*. Maithili. An encyclopaedia by Jyotirishvara (1216–1348 A.D.); ed. and introduced in Maithili (and English) by Suniti Kumar Chatterji and Babua Mishra. Critical edition with commentaries and index verbitum of a 14th century classical (first prose text in any New Indo-Aryan language) text giving category labels in the pattern of an encyclopaedia.

*Bāṅgālā Sāhityer Itihās*. Vol.I. Bengali. Literary history. By Sukumar Sen. The most comprehensive history of Bengali literature from the early period of the modern time. Volume IV. was published in 1958.

*Agnian*. Hindi. Poetry. By Hari Krishna Premi. A collection of patriotic poems.

*Alakin Cirippu*. Tamil. Poetry. By Bharatidasan. A collection of poems celebrating beauty in ever living and non-living objects of the world. The poem titled 'Irul' (Dark) is one of the most beautiful poems written in Tamil.

*Baha-i Dagħ*. Urdu. Poetry. By Dagħ Dehlvi. A collection of poems, examples of the conventional poetic trend.

*Bazm-i Akbar*. Urdu. Poetry. By Akbar Allahabadi with notes, comments and anecdotes and a critical introduction by Qamaruddin Ahmad.

*Daityavamśa*. Hindi. Poetry. By Hardayalu Singh on the story of 'Daityas' in Khadi Boli and mixed Braja Bhāsā. The work eulogizes the *dalits* (down-trodden) represented by *daityas*.

*Gāndhījayaghoṣaṇā*. Sanskrit. Poetry. By Baliya Raja Varma on Gandhi.

*Grāmyā*. Hindi. Poetry. By Sumitranandan Pant written in Khadi Boli Hindi showing the change in his attitude from romanticism towards Marxism. The poet tends to foreground the problems of rural life in relation to the reality.

*Gurū Nānak Jivana-Kathā*. Sindhi. Poetry. By Kishinchand 'Bewas'. A short epic written in the eight-line stanzas, it describes the life and mission of Guru Nanak.

*Huṅkār*. Hindi. Poetry. By Ramadhari Singh Dinakar. A representative work of the new poetry that grew under the inspiration of freedom movement.

*Jivan Ke Gān*. Hindi. Poetry. By Shiv Mangal Singh 'Suman'. These poems are *pragativadi* in temper and lyrical in form, critical of the social contradictions and visualize a new world order.

*Kākadūta*. Sanskrit. Poetry. By M.R. Rajagopala Iyengar. A light satire. It describes a message sent by a thief in prison. Published from Annamalainagar.

*Kesar Kiārī*. Punjabi. Poetry. By Dhani Ram Chatrik. A collection of Punjabi poems by one of the pioneers of modern Punjabi poetry. Socio-cultural and natural environment forms and backdrop of the poems depicting characteristically Punjabi atmosphere.

*Khamba Thoibi Sherireng*. Manipuri. Poetry. By Hijam Anganhal Singh. Written in 1940, published in 1964. One of the first epics in modern Manipuri. An abridged form of the popular folk ballad known as 'Khamba Thoibi', which is sung on festive occasions. An indigenous epic with unique features different from those of Sanskrit or Western. It tells the story of the last incarnation of Khamba and Thoibi.

*Kurukṣetra*. Gujarati. Poetry. By Kavi Nhanalal. The last part of the twelve-canto epic (first canto published in 1926). Its theme is the great war of the Mahabharat. It is written in the poetic prose but interspersed by songs which are considered as best lyrics of the poet.

*Mā Telugu talliki malle pūdaṇḍa*. Telugu. Poetry. By Sundarachari, Sankarambadi. The most popular 'prayer song' in Andhra, its meaning being 'a jasmine garland to our Telugu mother'. Originally written for a film and sung by T. Suryakumari—the film was not completed: but the record was released and it became so popular that the Government of Andhra Pradesh declared it as a prayer song to be sung along with Vandemātaram.

*Nabajātak*. Bengali. Poetry. By Rabindranath Thakur. The poems reflect the poet's keen interest in the world around. The themes and metaphors employed are from the urban-industrial life, the radio, railways, train, aeroplane etc. presenting a sharp contrast to the rural-natural milieu of the traditional Bengali poetry.

*Navanīta Rāmāyaṇa*. Kannada. Poetry. By Muliya Timmappayya. The Ramayana retold in 'ragale' metre.

*Padātik*. Bengali. Poetry. By Subhash Mukhopadhyay. These poems mark a new beginning in Bengali poetry, reflecting the impact of Marxian ideology in particular and political temper of the time in general. They also reflect the poet's ability to combine lyricism and sloganism. His consonance with the speech rhythm gave his poems a catchy tone, which became very popular and was further developed by later poets.

*Palās Van*. Hindi. Poetry. By Narendra Sharma. The poems are conspicuous by their subjectivity and lyricism; most of them are sensus poems of love and beauty.

*Rāginī*. Kannada. Poetry. By S.V. Parameshwara Bhatt. Twenty-eight love-poems.

*Rasavantī*. Hindi. Poetry. By Ramadhari Singh Dinakar. Very popular both for their verbal power and deep social concern.

*Rogsāyāy*. Bengali. Poetry. By Rabindranath written during his illness; abound with the images of sickness and anguish. But there is no trace of despondency rather the poet delights in the little and trivial sights and sound around him. Its companion volume is *Ārogya* (1941), which provides a contrast in mood.



*Samrāt*. Bengali. Poetry. By Premendra Mitra. A collection of poems reflect the poets broad sweep and love of humanity.

*Samudra Gitagaḷu*. Kannada. Poetry. By V.K. Gokak (Vinayaka). These poems are about the power and beauty of the sea, and of experiences of sea voyage expressed so vividly for the first time in modern Kannada literature. Gokak experimented with new diction and new metres including the free verse.

*Sānāi*. Bengali. Poetry. By Rabindranath Thakur. The tone of the poems is nostalgia, the poet seems to savour the simple delights of sight and sound.

*Sahavas*. Marathi. Poetry. By N.M. Sant and Indira Sant. Collection of Marathi poems written by the poet-couple. N.M. Sant's poems reveal influence of Madhav Julian while Indira's poems retain relations with folklore. N.M. Sant (1909–46) died soon after this. Indira, in course of time, developed into one of the best poets of Marathi.

*Tarana-e-Ahad Zargar*. Kashmiri. Poetry. By Ahad Zargar (1908–82). A collection of Sufistic *ghazals* and *vatsans*.

*Vaidehī Vanavās*. Hindi. Poetry. By Ayodhya Singh Upadhyay 'Hariandha'. Based on the exile of Sita.

*Chelebelā*. Bengali. Autobiography. By Rabindranath Thakur. Reminiscences of the poet's boyhood days written in a simple and lively style.

*Jivitasmaranakaḷ*. Malayalam. Autobiography. By E.V. Krishna Pillai, a noted essayist, playwright and story writer.

*Nanna Jivana Smṛtigaḷu*. Kannada. Autobiography. By Alur Venkata Rao. The author fought for the cause of unified-Karnataka and aroused a strong feeling for the same through his talks, writings including this autobiography.

*Sereya Mareyalli*. Kannada. Autobiography. By R.R. Diwakar. An autobiography describing the experiences of a political prisoner during the freedom struggle.

*Fascist Jaṭāmuni*. Tamil. Biography. By Putumaippittan. A biography of Mussolini in which he caricatures Mussolini. He also wrote another book against fascism along with N. Ramaratnam under the title of *Kapciṭ Tarṇar* (1940) in which he condemned Hitler.

*Śrī Rāmkrṣṇa-Caritam*. Sanskrit. A Biography. By P. Panchapagesha Shastri published from Cochin.

*Anar Dāṇā*. Sindhi. Essays. By Naraindas Ratanmal Malkani. The essays collected in this book mirror the rural Sindhi life in the main.

*Asamīyā Sāhityar Buranjit Bhumuki*. Assamese. Literary history. By Dimbeswar Neog (1899–1966). Like his elaborate history of Assamese literature—

(*Asamiya Sahityar Buranje*, 1957), this is also a comprehensive study of early Assamese literature.

*Bāri Bahār*. Gujarati. Literary history. By Prahlad Parekh. A milestone in the history of Gujarati poetry of the post-Gandhian era.

*Cingūn*. Sindhi. Essays. By Tirath Basant (b. 1909).

*Dhukyātūn Lāl Taryākaḍe*. Marathi. Travelogue. By Anant Kanekar. A landmark. An account of the author's tour in Russia. A unique blending of the artistic vision, and skill to present facts.

*Dvīpamay Bhārat*. Bengali. Travelogue. By Suniti Kumar Chattopadhyay. Travel and diary of a tour in Indonesia. One of the delightful and scholarly accounts in racy Bengali prose.

*Hindī Sāhitya Kī Bhūmikā*. Hindi. Literary. By Hazari Prasad Dvivedi. Influential early argument, conducted in radical but non-Marxist terms, for locating literary criticism in a wider historical consciousness of society, culture and age.

*Hindudharmasamīkṣā*. Marathi. Treatise. By Tarkateerth Lakshmanshastri Joshi. A work on Hinduism from a historical sociological viewpoint inspired by Marx's critique of religion the author, a follower of M.N. Roy, argues about the class character of *The Dharmasāstra*.

*Intiyāvum Vitutalaiyum*. Tamil. History. By Tiru. Vi. Kalyanasundara Mudaliyar. A sensitive portrayal of the history of Indian freedom struggle by a man who dedicated his entire life into the service of nation.

*Jauhar-i-Iqbal*. Urdu. Criticism. By Syed Mohammad Hasnain. A critical work on the poetry of Sir Mohammad Iqbal in Urdu.

*Katturaittirattu*. Tamil. Essay. By N.M. Venkataswamy Nātār. Collection of literary essays written on various occasions by Venkataswamy Nātār. 2nd vol. 1953.

*Konkaṇi Nādsāstra*. Konkani. Phonology. By Shenoi Goembab alias V.R. Varde Valaulikar.

*Khavātīn-i Dakan Kī Urdū Khidmāt*. Urdu. Literary History. By Nasiruddin Hashmi. An account of the contribution of women Urdu writers from Deccan.

*The Life Divine*. English. Essay. By Sri Aurobindo. It is a massive metaphysical treatise that reveals Aurobindo's synthetic consciousness in the attempted East-West synthesis. Its central motif is the realization of the presence of divine life in all creation including the self and of man transcending his physical existence.

*Nājuk Savārī*. Gujarati. Essay. By Vijayrai Kalyanrai Vaidya. The collection of satirical essays on various aspects of modern life.

*Ninaivu Mancari*. Tamil. Essays. By U.V. Swaminathan. Collection of 24 essays written in the form of recollection.



*Pāñcālankuricci Vira Carittiram*. Tamil. History. By Jagavirapandyan. This is the first volume of proposed histories of Vīrapāñṭiya Kaṭṭapomman and Ūmat-turai of Pāñcālankuricci who raised the first protesting voice against the hegemony of British Raj. Well documented history written in Tamil. 2nd vol. 1951.

*Pauttamum Tamilum*. Tamil. Literary history. By Maiyilai Seeni Venkataswamy. Well written book on Buddhism and its contribution to Tamil culture and literature by Venkataswamy and it still remains as unique in the field of Tamil literary history.

*Rūh-i tanqīd*. By Muhiuddin Qadri Zor. An introductory account in Urdu of the principles of Western literary criticism.

*Sāhitya Saṃśodhana*. Kannada. Criticism. By Dr. B.R. Bendre (Ambikatanaya Datta). Critical study of some old Kannada works. Foreword by R.S. Mugali.

*Tamilkkāvyankaḷ*. Tamil. Criticism. By K.V. Jaganathan. Detailed study on the origin and development of Tamil epics in compared to epic tradition of Sanskrit and world literature.

*Ulakam Currum Tamilan*. Tamil. Travelogue. By A.K. Chettiyar. One of the finest collections of fourteen travelogues written in many journals during 1937 to 1940. A.K. Chettiyar, made documentary film on Gandhiji's life at South Africa and travelled around the world.

*Vedānta dīpak*. Maithili. Essay. By Ganganath Jha. A philosophical commentary on the Vedants tradition, one of the early publications of Maithili Sahitya Parishad (which had an important role in the Maithili movement).

*Vaiṣṇav Dharmar Ati Guri*. Assamese. Treatise. By Dimbeshwar Neog. A history of Vaisnavism.

*Across the Black Waters*. English. Novel. By Mulk Raj Anand. This is the second novel of the trilogy, the first being *The Village* (1939) and the third, *The Sword and the Sickle* (1942), set in war ravaged France. *Across the Black Waters* is perhaps the only major World War I Indian novels to see the war through the Indian soldiers' point of view.

*Aṇ-viāhī Mā*. Punjabi. Novel. By Gurbax Singh Pritlari. A novel written on a tabooed theme of unmarried mother. It deals critically with the wretched existence of woman in contemporary Indian society.

*Āstik*. Marathi. Novel. By P.S. Sane *alias* Sane Guruji. This novel initiated a trend known as 'Sattvik Pranaya' (noble eroticism) in Marathi, but it was ridiculed for repetitiveness and excessive idealism despite natureness and poetic quality. Displeasure about Gandhiji's politics amongst educated Maharashtrians was one of the causes of the lukewarm reception of Sane Guruji's novel, strongly influenced by the ideology of Gandhi.

*Cakkaravākam*. Tamil. Short-story. By N. Chidambara Subrahmaniyan. First

collection of short stories by the author who belonged to 'Manikkoti' group. To him, writing, as a whole, is an expression of truth in all its dimension. 'Enru Varuvānō', one of the remarkable stories in this collection is about the agony and mental torture of a girl, waiting for her marriage.

*Caulā Devī*. Gujarati. Novel. By Gauri Shankar Govardhanram Joshi—Dhumketu. A historical novel depicting the reign of Raja Bhimdev centering round the city of Patan. The atmosphere and the characters are very faithfully drawn.

*Do Bahne*. Hindi. Novel. By Bhagavati Prasad Vajapeyi, showing the passion and lust sublimating into lofty heights of idealism.

*Kālindī*. Bengali. Novel. By Tarashankar Bandyopadhyay. It is about the exploitation of the 'Santhal' by the landlords and later by the newly-rich mill-owners. It is also a powerful narrative showing the transition of the society from its feudal structure towards the growth of a mercantile economy. The symbolism of the river adds to the vastness of the canvass.

*Labāṅga Latā* (1940). Manipuri. Novel. By Kwairakpam Chaoba. The first historical novel of Manipuri. Though it is hybrid of history and literature, the dominant atmosphere of the text is that of Hinduism.

*Maralī Maṇṇige*. Kannada. Novel. By K. Shivarama Karanth. A novel dealing with the life of three generations. One of the important Kannada novels which depicts the village life with all its complexities. Many critics consider it to be the best novel of Karanth.

*Naṭasāruabhauma*. Kannada. Novel. By A.N. Krishna Rao (A. Na. Kr.). A Kannada novel depicting the life and particularly the patonic love of an actor. Another version of the novel published in 1944. The story continues in two more parts published in 1949 and 1955 respectively.

*Oṭayil ninnu*. Malayalam. Novel. By P. Kesava Dev. A Malayalam novel portraying the life of an upright, bold and uncompromising rickshaw-puller who picks up a young girl from the gutter and brings her upto an accomplished young woman without expecting anything in return. The novel produced a deep impression on the contemporary readers.

*Pāgala Dāśu*. Bengali. Stories. By Sukumar Ray. A collection of school-boy stories. The first of its kind in Bengali. Written before 1924 and published serialised in *Sandes*. It was published posthumously in 1940 with an introduction from Rabindranath.

*Piyāsī*. Gujarati. Short-story. By Sundaram. A collection of stories distinguished by realistic outlook strongly influenced by progressive movement and communism. Characters have been drawn both from the lower strata as well as from the higher, and both presented with artistic insight.

*Putumaippittan Kataikal*. Tamil. Short-story. By Putumaippittan (Cho. Virudachalam). The ten stories in this collection, in the works of Kamil Zvelebi, 'are



first fruits of modern Tamil prose which may compare to first rate story writing of world literature'.

*Śahartālī*. Bengali. Novel. By Manik Bandyopadhyay. A realistic narrative focusing on the life of the factory workers. The second volume of the novel was published next year.

*Sanyāsī*. Hindi. Novel. By Ila Chand Joshi showing traces of influences of Freud and Adler.

*Tinsangī*. Bengali. Short story. By Rabindranath Thakur. A collection of three short stories, *Rabibār*, *Śeṣ Kathā*, *Laboreṭārī*, different in theme and tone and language from his earlier one. The author quite daringly analyses man-woman relationship.

*Twilight in Delhi*. English. Novel. By Ahmed Ali, who after the partition became a Pakistani national. The author through the changing fortunes of the Mir Nihal family depicts the decline and death of a culture that once gave Delhi its distinctive identity.

*Valāmanan*. Gujarati. Novel. By Pannalal Patel. One of the early efforts of the author, and a pioneering one in Gujarati literature, to write a 'regional' novel. It is a simple story narrated with skill, evoking the distinctive features of a region in Gujarat.

*Chathā Beṭā*. Hindi. Play. By Upendranath 'Ashk'. A 'dream'—play on the disappearance of the traditional family values; five sons of a destitute father neglect him while the sixth alone cares for him.

*Svapna-Bhaṅg*. Hindi. Play. By Hari Krishna 'Premi'. The liberal and tolerant Dara Shikoh is brought to ruin by his dogmatic brother Aurangzeb and wily sister Roshanara, despite support from the ineffectual Rajput Chief Jaswant Singh.

*Unmukta*. Hindi. Play. By Siyaramsharan Gupta. A verse-drama based on the ideas of Gandhi and *Ahimsa* depicting the horror and agony created by war.

*Amma*, tr. by Krovvidi Lingaraju. Telugu. Maxim Gorky's *Mother* (English).

*Bharāta Mārga*, tr. by Gururaja B. Joshi. Kannada. Novel. *A Passage to India* by E.M. Forster (English).

*Dēvadāsa*, tr. by Gurunatha Joshi. Kannada. Novel. *Devadās* by Sarat Chandra Chattopadhyay (Bengali).

*Kumastāvin Peṇ*, tr. by T.K. Muthuswamy. Tamil. Drama. This was the staged version of a play written by Nirupama Devi in Bengali and the first performance of this play was held on 25 December 1937. It was well received and from that day onwards, T.K.S. Brothers started to stage plays only with the message of social reforms.

*Pairavi*, tr. by T.N. Kumaraswamy. Tamil. Novel. *Denā-pāonā* by Sarat Chandra Chattopadhyay (Bengali).

*Prīti Ja Gīta*, tr. by M.U. Malkani. Sindhi, of Rabindranath Tagore's *The Gardner* (English).

*Rubāiyāt*, tr. by M.R. Rajagopalan. Sanskrit. From Fitzgerald's English translation. Madras.

*Ūdhainun Jivan*, tr. by Kishorlal Masruvala. Gujarati. Prose. *The Life of the White Ants* by Maurice Materlink (English).

*Bhārata-Śrīh*. A Sanskrit monthly of scholarly nature published from Benaras. Ed. by Madhadeva Shastri.

*Caravan*. An English fortnightly. Ed. Vishwanath. Devoted to current affairs, literary and general subjects. Published from Delhi.

*Jaybhūmi*. A Hindi weekly. Ed. by Gulab Chand Kala from Rajasthan. Known for its fearless journalism and contribution to literary awareness. It became daily in 1946.

*Kathānjali*. A Telugu monthly specially for the promotion of short-story from Madras. Ed. by A.N. Raghavacharya.

*Khojī*. A Nepali periodical. Ed. by Rupnarayan Sinha. Published by Gorkhā Dukha Nivāraka Sammelan, Darjeeling. One of the periodicals that popularised and enriched the short-story as one of the modern genres of literature. It survived for two years.

*Rekhā*. A Gujarati monthly. Ed. by Jayanti Dalal. A respectable magazine welcoming new trends and thoughts.

*Uṣā*. A Kannada monthly from Bangalore ed. by Basavaraja Kattimani and Ganapayya Alse. One of the finest journals devoted to short stories, it encouraged many young progressive writers.

## 1941

The dramatic escape of home-interned Subhash Chandra Bose to Kabul. After 45 days of underground and in disguise he reached Germany. In 1943 he left Germany and reached Sumatra. He became the Supreme Commander of the Indian National Army.

*Tamil Icai Movement* started by Kalki, Rājāji and T.K.C. to promote Tamil music against the domination of Telugu songs in the concerts held at Tamilnadu. The first conference of Tamil Icai organised by Rāja Sir Muthiah Chettiyar in 1941 at Tēvakottai was followed by the establishment. The Tamil Music College in 1943 and publication of Kalki's *Cankita Yōkam* (1947), a collection of articles on Tamil music.



*Asha Sāhita Mandal*, a publishing house in Sindhi, was established by Dayo Sabhani.

d. Ayodhya Singh Upadhyay (b. 1865) (Hariaudh). One of the pioneers in using Khadi Boli as the language of poetry. A prolific poet, his poetic works include *Priyapravās* (1914), *Cokhe Caupade* (1924) and *Vaidehi Vanavās* (1939). Also wrote a few plays.

d. Azim Beg Chughtai (b. ?), a noted novelist and short-story writer in Urdu with a reformistic zeal. His works include *Jannat Kā bhūt* (1933), *Koltār* (a humorous novel, 1932), *Qasi-i-Sahra* (3 Vols. 1935–38) etc. He wrote against *pardah* system and evils of marriage. (The year of death given in IBIL, Vol. IV, is 1941; but some scholars give the date as 1948).

d. Bhaskar Ramchandra Tambe (b. 1871). A Marathi poet inspired by Jaideva, Browning, Wordsworth, Tagore and Toru Dutt; *Raj Kavi* of Gwalior. He initiated the 'Geet Cult' (melodious compositions) and 'Natyagit' (a dramatic poem with a narrative base). Collection of poems was published in 1920 (edited by another poet, V.G. Maidev).

d. Chaman Singh Jethuwalia (b. ?). A Punjabi poet. His poems are reflective of romantic sensibility with predominance of love theme. *Man Aian* is his only available work.

d. Dinesranjan Das (b. 1888). One of the founder-members of the literary magazine *Kallol* which started the post-Tagorean modernistic movement in Bengali literature.

d. *Fani Badayuni* (real name: Shaukat Ali Khan) (b. 1879). A noted Urdu poet. Fani's collection of poems also published under the following title *Irfāniyāt-i Fāni* (1939), *Bagiyat-i Fani* (1934).

d. Ganganath Jha (b. 1871). The author of *Vedānta Dīpak* (1950?), a Maithili treatise on the philosophy of Vedants.

d. Gouramma Gopalakrishna (b. 1914), known as 'Kodayina Gouramma', a major woman writer in Kannada, writing on women's problem with authenticity and with a sense of purpose. Wrote the novel *Ciguru* (1942) and *Kambani Mattu Itara Ketegalu* (1939).

d. Ghulam Nabi Dilsoz (b. 1916) of Natipora. Kashmiri poet and playwright. A young writer of great promise who got a number of his works transferred to gramophone records.

d. H.P. Joshi (b. 1898). A noted Kannada short-story writer and playwright. Author of *Rājavallabh* (1935), a mythological play and *Bhāvaprabhata* (1937), short stories.

d. Jayanti Ramayyapantulu (b. 1860). A scholar, poet, collected and edited several important Telugu inscriptions; edited the 10th volume of 'South Indian

Inscriptions' for Government of Madras, poetical works are *Uttara Rama Caritra* or *Campū Rāmāyana*.

d. Kesarisingh Barhat (b. 1871). A patriot poet of Rajasthan, who inspired the people and reminded the princely rulers of their past glories and warned them against British policies. His historic *Cetāwnī vā Cungatiyā* (13 Sorthas) was addressed to Maharana Fateh Sinha of Mewar, persuading him not to attend the Delhi Durbar in 1903.

d. Lakshman Ramchandra Pangarkar (b. 1872). A noted Marathi essayist, and literary historian. His history of medieval Marathi literature is one of the pioneering works. Founder Editor of *Mumukshu* (1907) first weekly, then monthly.

d. Rabindranath Tagore (b. 1861) A many-splendored personality- a poet, novelist, playwright, short-story writer, musician and painter, wrote both in Bengali and in English. Tagore influenced practically all Indian language-literatures and gave respectability, and acceptance to Indian writing in English with his English *Gitanjali* (1912) which, with the Nobel Prize award in 1913, made him a world figure.

*Bāji Rāuta*. Oriya. Poetry. By Sachindananda Raut Ray on a martyr, who dedicated his life in the Praja-Andolana movement at Dhankanal Estate in Orissa. It has been translated into English as *The Boatman Boy* by Harindra Nath Chattopadhyay.

*Bhairavi*. Hindi. Poetry. By Sohan Lal Dvivedi's collection of patriotic poems.

*Corā Bāli*. Bengali. Poetry. By Bishnu Dey. The diction is marked by unpredictable vocabulary, wide ranging allusions from literatures of the West as well as India, and subtle irony.

*Hariścandra Jivana-Kathā*. Sindhi. Poetry. By Hari Daryani 'Dilgir'. A short epic. Written in the 6-line stanzas, it recounts the tale of Harishchandra.

*Jang-e-Khāvar*. Kashmiri. Poetry. By Amir Shah Krieri (1846–1905). A powerful *Jangnāma* (also known as *Khāvarnāma*) on an episode from Islamic campaigns for spread of the faith. Modelled on a Persian original.

*Janmadine*. Bengali. Poetry. By Rabindranath Thakur. The last book of verses published in his life time which reflects poet's musings on his own life and achievement.

*Jauhar*. Hindi. Poetry. By Ram Kumar Varma. An epic written in Chāyāvādi style.

*Kārahuṇṇive*. Kannada. Poetry. By B. Krishna Sharma (Ananda Kanda). Fifty two songs and poems marked by effective use of the spoken language.

*Katak Kunjan*. Punjabi. Poetry. By Pritam Singh Safir. Poems mainly of romantic sensibility but containing strands of mysticism and progressivism.

*Pallisri*. Oriya. Poetry. By Sachindananda Raut Ray. Poems. On pastoral beauty and life of Orissan villages.



*Mahā Nāc*. Punjabi. Poetry. By Bewa Balwant. Poems inspired by Marxist/Progressive world outlook. Poetic diction of the author is deeply influenced by mythical symbols.

*Main Bagī Hān*. Punjabi. Poetry. By Darshan Singh Awara. Poems expressing anger against the present society as well as traditional and institutional religious system.

*Śvahīd Kārbālā*. Assamese. Poetry. By Dimbeshwar Neog. A narrative poem on the tragedy at Karbala and the martyr of Hussain.

*Vādālī*. Rajasthani. Poetry. By Sri Chandra Singh. A beautiful poem on cloud, a masterpiece of nature poetry in one hundred and thirty verses. A work that inspired the next generation of Rajasthani poets.

*Vilāp*. Maithili. Poetry. By Baidyanath Mishra 'Yatri'. A dramatic monologue in the person of a child-widow. The work is significant because of its colloquialism quite new for the time.

*Atīt Ke Cālacitra*. Hindi. Memoirs. By Mahadevi Varma. First of a series of volumes by the author of sketches and reminiscences of common and 'low' characters, done with extraordinary vividness and sympathy.

*Gharoyā*. Bengali. Memoir. Narrated by Abanindranath Tagore and written by Rani Chanda. The author describes vividly the life of the Tagore family in an intimate and beautiful prose. A companion volume to *Jodā Sākor Dhāre* (1944), *Āpan Kathā* (1946).

*Māzā Nāṭakī Sansār*. Marathi. Autobiography. By B.V. alias Mama Varerbar. The best Marathi autobiography of the decade. Author records the various experiences he gained during his association with the Marathi theatre.

*Abbé Faria*. Konkani. Biography. By Shannoi Goembab. The life of the Goan Roman Catholic priest who lived in Paris, known as the 'father of hypnotism'. His real name was Jose Custodio Faria ('Abbe' is honorific for a priest in French). A controversial personality, reported to have taken part in the storming of the Bastille was the model of 'The Count of Monte Cristo'. This Konkani biography was earlier serialised in the quarterly magazine *Navem Goem* (1934) published from Bombay.

*Amir Mināsī*. Urdu. Biography. By Mohammad Mumtaz Ali. A detailed biography of Amir Minai, (1828–1900) the noted nineteenth century Urdu poet. It also includes accounts of the works of the poet.

*Padr Agnelachem Jivit*. Konkani. Biography. Published by Pilaricho Convent (Society of Pilar). The life of saintly man on the way to canonisation. 3rd ed. 1952.

*Malik Muhammad Ja'isī*. Urdu. Biography. By Syed Kalbe Mustafa. A biography and critical account of works of Mailk Mohammad Jaisi, the fifteenth century famous Hindi poet.

*Pe. Āgnelācem Jivit.* Konkani. Biography. By Fr. Remedios do Rosario Gomes, The life of a great Goan priest on the way to canonisation.

*Pāratiyār Carittiram.* Tamil. Biography. By Chellammal Bharati. The life-sketch of the poet by his daughter; reveals the lovable personality of the poet as a father.

*Śrīraṅga.* Kannada. Biography. By R.R. Negalpur. The life of Adya Rangacharya (Sri Ranga), the Kannada playwright, also known as R.V. Jageerdar.

*Adabī Āīno.* Sindhi. Literary essay. By Lekhraj Kishinchand 'Aziz' Its subsequent editions came out in 1947, 1951 and 1958.

*Akho: Ek Adhyayan.* Gujarati. Criticism. By Umashankar Joshi. A critical study of the works of medieval poet Akho. An indispensable work for students of Akho.

*Bāgeśvarī Śilpa Prabandhābalī.* Bengali. Essay. By Abanindranath Tagore. Essays on art and painting by one of the pioneers of modern art movement in India.

*Bambihā bol.* Punjabi. Criticism. By Bawa Budh Singh. Literary with comments on several Punjabi poets and their works. First published in 1925. Later it was developed into a larger work.

*Dīpadān.* Marathi. Essay. By Kusumavati Deshpande. Two essays 'Mādhyanha' and 'Madhyarātra', are fine examples of modern Marathi *laghunibandhas*.

*Kampar Yar?* Tamil. Literary criticism. By T.K. Chidambaranatha Mudaliyar. One of the pioneering attempts to evaluate the life and works of Kampan as shaped by the Tamil society.

*Kavīcarit* in two parts. Gujarati. Literary history. By Keshavram K. Shastri. These volumes contain the life and works of 110 non-Jain poets of the medieval Gujarati literature. (Vol. I. 1939).

*Pulavar Ulakam: Kampan Kalainilai.* Tamil. Criticism. By Jagavīrapandiyan. The first volume of the 13 volume work on Kampa Rāmāyanam; the author has made an extensive study on Kampa Rāmāyanam and brought out its greatness among the epic poets of world literature. The final volume was published in 1953.

*Purogāmī Sāhitya.* Marathi. Criticism. By N.S. Phadke and S.D. Javadekar. A literary debate between two writers presenting conflicting views on Progressive literature.

*Sabhyatār Saṅkaṭ.* Bengali. Essay. By Rabindranath Thakur. The last public address of the poet. It is a testament of poet's frustration with the Western civilization and faith in the destiny of man.

*Samskṛtisaṅgam.* Marathi. Essays. By D.K. Kelkar. A treatise on Western and Oriental culture.

*Sharh-i Mīr Dard.* Urdu. Criticism. By Khwaja Mohammad Shafi. Comprehensive notes and comments on Khwaja Mir Dard's (1721–85) poems; also includes a short biography of the poet.



*Sṛīkhalā Kī Kariyām*. Hindi. Essay. By Mahadevi Varma on the condition and plight of Indian women.

*Tamil Varalāru*. Tamil. Literary history. By Rahava Ayyangar. A systematic study on the history of Tamil literature in relation to the development of the Tamil language.

*Anvār*. Urdu. Novel. by Munshi Faiyaz Ali. Although without much literary merit; it has an interesting plot and an attractive hero, Anvar, an adventurous, romantic youngman.

*Dādā Comrēd*. Hindi. Novel. By Yasopal, presents the political and social scenario of India during early forties. Argued for the superiority of Marxian ideology over Gandhian Ahimsa and revolutionary terrorism.

*Dēśāntarada Kathēgaḷu*. Kannada. Short-story. By Devudu Narasimha Shastry (Devudu). Kannada short stories, noted for their poetic qualities and vividness of characterization.

*Dariyālāl*. Gujarati. Novel. By Gunantraī Acarya. The theme is novel in Gujarati literature, as it depicts the marine life and adventure. The story is based on some historical facts and characters.

*Ittehād*. Sindhi. Novel. By Guli Sadarangani. Written on the theme of national integration, it attempts at uniting people regardless of their different regional and religious backgrounds.

*Just Flesh*. English. Novel. By D.F. Karaka. The novel merits observation because like Toru Dutt's *Bianca* its setting and theme are non-Indian. It reveals the impact of Galsworthys *The Man of Property*, the novel in English-setting with all English characters comments on the British social life.

*Kāḷī Rāṇī*. Marathi. Novel. By P.V. Deshpande. It projected a new relationship between man and woman. The heroine, Rajani, expects a body-transcending friendship from man, but is prepared to have sexual relations, if one feels such relations are integral part of the friendship.

*Kalaiñan Tiyaḱam*. Tamil. Short-story. By K.V. Jagannathan. Stories by a very popular writer known for sentimentalism. The title story of this collection, about the plight of an artist, however is free from such defect.

*Kanyākumāri*. Tamil. Short-story. By T.N. Kumaraswamy. The title story *Kanyākumāri* is one of the finest piece of highly imaginative way of narrating the myth of waiting. Kumaraswamy translated many major Bengali works into Tamil.

*Kerala Siṃham*. Malayalam. Novel. by K.M. Panikkar. A historical novel which recreates the legendary story of the ruler of a kingdom in North Kerala who resisted the domination of the British and fought against their army from his secret base among mountains.

*Mālarānāt*. Marathi. Novel. By Geeta Sane. A remarkable work for a poignant projection of realities of woman's life and attack on male-dominated society's anti-feminist attitude.

*Maḷelā Jiv*. Gujarati. Novel. By Pannalal Patel. A beautiful narrated story of love between a man and a woman coming from different strata of society. Considered to be a milestone in the history of Gujarati novel for its deep humanism and fine portrayal of men and manners of north Gujarat.

*Maṇṇācai*. Tamil. Novel. By Sankaram (T.L. Natesan). Originally it was written in English and later it was translated by the author himself. It is about the carnal desires of man. Set in the village of Viramankalam, it tells the story of the hero Venkatachalam, his life and his ambitions in a poetic style.

*Pīpal Pattiān*. Punjabi. Short-story. By Kartar Singh Duggal. The stories present psychological aspects of characters and situations.

*Sāir*. Sindhi. Novel. By Asanand Mamtara. Celebrates an inter-caste marriage of a Sindhi boy with a Kashmiri Brahmin girl. An aesthete, its hero Chander intellectualises beauty and imparts a poetic quality to the novel.

*Upekṣitāñce Antarāṅga*. Marathi. Short-story. By S.M. Mate. Although Mate belonged to a high-caste, and not Dalit, but because of his compassion and sympathy, this book is considered to be the first presentation of *Dalit* life in Marathi. It has acquired due recognition from the Dalit critics also.

*Ahalye*. Kannada. Play. By P.T. Narasimhachar (Pu. Ti. Na). A *Gitanātaka* (musical play) on the Ahalya episode of the Ramayana, highlighting the conflict between *Kāma* and *Dharma*. Noted for its rhythmic language and dramatic elements.

*Anjor*. Punjabi. Play. By Harcharan Singh. A problem play depicting struggle between the traditional and the modern thinking with reference to the institution of marriage.

*Āśīrvād*. Marathi. Play. By M.G. Rangnekar. A play based on problem of an earning daughter and family tensions caused by the middle-class mentality.

*The Blazing Shrine*. English. Plays. Ed. V.N. Bhushan. An anthology of one-act plays by Indian writers.

*Chāyā*. Hindi. Play. By Hari Krishna 'Premi'. Sentimental and sympathetic portrait of Prakash, a poet, exploited and even widely slandered for his writings on oppressed women but faithfully supported by wife Chaya.

*Javanikā*. Gujarati. Plays. By Jayanti Dalal. The collection of 12 one-act plays. This work established the playwright as one of the best writers in Gujarati.

*Minnal Praṇayam*. Malayalam. Farce. By N.P. Chellappan Nayar.

*Navaras*. Hindi. Play. By Seth Govind Das. Innovative play, with nine characters each representing a *rasa*: Vir Singh, Ugra Sen, Adbhuta Chandra, Bhim, Glani Datt, Shanta, Prem Latā, Karunā and Lila (*hāsyā*).



*Prapañca Pāṇipattu* Kannada. Play. By Adya Rangacharya (Srīranga). About a family feud and showing ignorance as the root-cause of all grief and sorrow. It ridicules casteism, slavery, meaningless rituals, hypocrisy of people. It employs Ibsenian technique.

*Reśmī Tāi*. Hindi. Plays. By Ram Kumar Varma. Collection of five one-act plays, most of them are social satires.

*Shāh Jahān*. Urdu. Play. By Muhammad Rafiq Khavar. A historical play on the life of the Mughal Emperor Shahjahan.

*Uḍatī Pākhare*. Marathi. Play. By B.V. *alias* Mama Varerkar. One of the most successful Marathi plays. Excellent domestic events and minute characteristics. Escapes from routine frame of plot and tries to portray the natural instincts.

*Aṭivānattirkappāl*, tr. by A.K. Jayaraman. Tamil. Drama. From a Hindi play by Kamalakānta Varmā.

*Camutāya Oppantam*, tr. by V. Swaminatha Sharma. Tamil. Political treatise. *Social Contract* by Jean-Jacques Rousseau (English).

*Gītānjali*, tr. by M.U. Malkani. Sindhi, Rabindranath Tagore's *Gitanjali* (English).

*Gorā*, tr. by Shanti Narain Shad. Urdu. Novel. *Gorā* by Rabindranath Thakur (Bengali).

*Kashmiri Shahnāma Firdosi*, adapt. by Wahab Pare of Hajin (1845–1913). Kashmiri. Poem. A free rendering of Firdousi's Persian classic, it has added a canto (at the end) reflecting obliquely though the socio-religious contours of Kashmir.

*Karukiya Moṭṭu*, tr. by K.S. Srinivācācāri. Tamil. Novel. *Jalalelā Mohar* by V.S. Khandekar (Marathi).

*Mahārāṣṭra Jivana Uṭayam*, tr. by A.K. Jayaraman. Tamil. Novel. *Mahārāṣṭra Jiban Prabhāt* by Ramesh Chandra Datta (Bengali).

*Mājini Elutiya Manitan*, tr. by Cuvaminata Carma (Swaminath Sharma). Tamil. Philosophy. *Duties of Man* by Mazzini (English).

*Peṇ*, tr. by K. Srinivacacari. Tamil. Novel. *Nārī* by Siyaramsharan Gupta (Hindi).

*Gash*. A Kashmiri weekly started by Mahjoor Kashmiri (on July 19). Ed. Ibn-e Mahjoor.

*Kalki*. A Tamil weekly. Ed. by Kalki. An influential magazine that created a large reading public in Tamil.

*Koravañji*. A celebrated Kannada monthly journal of humorous writings published from Bangalore. Ed. by R. Shivaram.

*Racana*. An Oriya monthly. Ed. by Harekrushna Mahatab. Mouthpiece of the National Congress of Orissa.

## 1942

The 'Quit India' resolution was passed by AICC session at Bombay in August. The most wide-spread political protest against the British rule since the Non-Cooperation Movement.

All India Depressed Class Conference at Nagpur presided by Dr. Ambedkar. Demand for a separate 'Dalitastan'.

Est. *Bhāratiya Hindī Parisad* in Allahabad by Dharendra Varma. It encouraged the teaching and research in Hindi, organized annual conferences and brought out the quarterly Hindi *Anuśilan*.

d. Altaf Ahmad Azad Ansari (b. 1871). An Urdu poet, disciple of Habibur Rahman Bedel, later became disciple of Hali; pen-name *Azad*, made significant contribution of Urdu poetry.

d. Anandshankar Dhruv (b. 1869). An eminent Gujarati critic and essayist. Among his critical works most noted are: *Sāhityavicār* (1941), and *Kāvyatattva Vicār* (1947). His *Apano Dharma* (1916) is a well-known treatise on the principles of Hinduism.

d. Dayā Narā'in Nigam (b. 1882), Urdu journalist, and poet. Works includes: ed. *Anvār-i Nazar: Kulliyāt-i Naubat Re'e Nazar, Makātīb-i Nigam* (Letters).

d. Harinarayan Upadhyaya (b. 1888). A Nepali poet, playwright, and theatrician from Darrang, Assam. Major works: *Gitmālā* (1957, posthumously published). *Prabodh Candrodaya* (1934). He wrote several plays and staged them. He translated five Sanskrit plays into Nepali including *Śākuntalam*, *Satya Hariścandra*, *Beṇi Samhāra*.

d. Mahadev Desai (b. 1892). A Gujarati writer and translator. His *Mahādevbhāini Diary*, vol. I (1948) published in several volumes is a well-known work. He translated Tagore's *Citrāṅgadā* (1915), *Prācin Sāhitya* (1922), Sarat Chandra's *Virājhvahu* (1924) and the autobiography of Jawaharlal Nehru (1936) into Gujarati.

d. Ravinder Singh Ravi (d. 1989). One of the leading contemporary critics of Punjabi, committed to Marxist literary theory and practice.

d. Venkatesha Tirako Kulakarni (b. 1869), known as Galaganatha. Major Kannada novelist who adapted many Marathi novels into Kannada. He also wrote a few historical novels glorifying the Vijayanagar empire.

*Ābgīne*. Urdu. Poetry. By Akhtar Ansari Akbarabadi. A collection of Urdu poems following existing trends but occasionally reflecting innovating power.

*Banalatā Sen*. Bengali. Poetry. By Jibanananda Das. One of the landmarks in the history of modern Bengali poetry, this work is conspicuous by its intense



romanticism, longing for beauty and serenity, and also equally intense feeling of tormentations and agony, manifested in its vocabulary and syntax, and exotic images. An enlarged edition of the book was brought in 1952 by Signet Press; since then the book has remained as one of the most popular Bengali works.

*Cintā*. Hindi. Poetry. By Ajneya mostly on the problems of man-woman relations. The poems show strong *Chāyāvādī* influence as well as affinity with D.H. Lawrence's writings.

*Collected Plays and Poems*. 2 Vols. English. Anthology of poems by Sri Aurobindo. Contains all poetical works and plays published till 1942.

*Dhartī Dian Awazān*. Punjabi. Songs. By Davinder Satyarthi. An excellent anthology of folk songs meticulously collected from the different informants in actual performance-situations.

*Dīpaśikhā*. Hindi. Poetry. By Mahadevi Varma. A work of *Chāyāvādī* poetry, represents the romantic mood and mysticism.

*Ekāvalī parīṇay*. Maithili. Poetry. By Badrinath Jha (Kavishekhar). An epic poem which had considerable influence on contemporary poets. It ran into three editions by 1964.

*Jang-e-Iran*. Kashmiri. Poetry. By Wahab Pare (1845–1913). A *Jangnama* displaying the poet's command over heroic diction that is the forte of his Kashmiri version of Firdousi's *Shahnama*.

*Jhāṅkār*. Maithili. Poetry. By Kashikanta Mishra 'Madhup' (1906–87), (2nd ed. in 1960) who reached his zenith in this collection. It was around the time two different trends were emerging, one with the publication of Yatri's *Citra* (1949) and *Vilāp* (1941) and others with Madhup, who continued to write till 1987 the year of his death. Love of nature and anthromorphization of various natural objects are special features of this collection.

*Kaṁsa Badha*. Manipuri. Poetry. By Arambam Dorendra Singha. An epic modelled upon Michael Madhusudan Datta's Bengali poem *Meghanād Badh Kābya* (1861).

*Kukurmuttā*. Hindi. Poetry. By Suryakanth Tripathi Nirala. It greatly influenced later works in Hindi.

*Maisūru Mallige*. Kannada. Poetry. By K.S. Narasimha Swami (Ke. S. Na.). One of the most popular collections of love songs, many of which become a part and parcel of Karnataka middle-class life, some being sung during marriages in villages. The popularity of these poems lies in their simplicity.

*Nae Jhanā*. Punjabi. Poetry. By Harjeet Singh. A collection of poems mainly lyrical and of romantic sensibility. The poet was influenced by Mohan Singh.

*Naqsh-i-Faryadi*. Urdu. Poetry. By Faiz Ahmad Faiz. The first collection of poems and ghazals of Faiz, the celebrated Urdu poet next only to Iqbal. These poems

are products of a happy blending between romanticism and revolutionary ideas. Structurally, these poems, some in traditional forms, some in free verse.

*Ōrugallu Kōta*. Telugu. Poetry. By Srinivasa duo. A poem on the city of Orugallu (modern Warangal), the capital of great Kakatiya kings.

*Pāp De Sohile*. Punjabi. Poetry. By Pritam Singh Safir. A collection of poems containing strands of mysticism, romance and progressivism.

*Uḍki Dhāner Muḍki*. Bengali. Poetry. By Annada Shankar Ray. The poems are written in nursery rhyme style. A companion volume to *Rāṅga Dhāner Khoi* (1950). Ray is the only Bengali poet to exploit the possibility of the traditional Bengali verse, *Chadā* and to make it an instrument of expression of modern sensibility.

*Vāsavdattā*. Hindi. Poetry. By Sohan Lal Divedi mostly patriotic in spirit glorifying Indian culture.

*Viśākhā*. Marathi. Poetry. By Ksumagraj *alias* V.V. Shirvadkar. Collection of poems that gave fame to the poet whose first collection, *Jivana Laharī* (1933) went rather unnoticed. It impressed the young readers mainly for its socialistic overtones.

*Deś Bhāg'at Virumal Begrāj*. Sindhi. Biography. By Lakhmichand Rupchandani. A biography of a patriot called Virumal Bagraj.

*Adab Ain Zindagi*. Sindhi. Essay. By Barkat Ali Azad. An essay on literature and life from the Marxist point of view.

*Adab Aur Zindagi* Urdu. Criticism. By Majnun Gorakhpuri. A collection of literary and critical articles.

*Āpaṇā Kavio*. Gujarati. Criticism. By Keshavram K. Shastri. A critical account of the Gujarati poets preceding Narsimh Mehta. He has also narrated the prose-literature of 15th century, with apt examples.

*Bāṅglār Kābya*. Bengali. Essay. By Humayun Kabir. A very perceptive critical account of Bengali poetry with relation to social changes and ideological influences.

*The Formation of Konkani*. English. Philology. By Sumitra Mangesh Katre (2nd ed. 1968). A linguistic work analysing phonology, morphology and syntax of Konkani and establishing its place among other Indo-Aryan languages.

*Ghar Dā Piar*. Punjabi. Essay. By Teja Singh, Principal. A collection on essays. The title essay 'Ghar da Piar' is considered to be one of the best Punjabi essays.

*Maṇimēkalai Āraycci*. Tamil. Criticism. By Avvai S. Duraiswamy Pillai. Detailed research on *Manimēkalai*, one of the five great epics in Tamil.

*Manipur Itihās*, pt. I. Manipuri. History. By Phurailatpam Atombapa Sharma (1859–1963). A History of Manipur in pt. II, 1943.



*Nayasēna*. Kannada. Criticism. By G. Venkatasubayya on the poetry of Nayasena, a Kannada poet of the 13th century.

*Samskṛtir Rūpāntar*. Bengali. Essay. By Gopal Haldar. An influential Bengali essay on culture and its transformation analysed within a Marxian framework.

*Tiraiyum Vālvum*. Tamil. Essay. By A.K. Chettiyar. A treatise on film based on the personal experience of the author, a documentary filmmaker.

*Vacana Dharma Sāra*. Kannada. Essay. By M.R. Shrinivasa Murthi. Critical estimate of the Kannada 'vacanas' with a selection of 'vacanas' from various writers.

*Ātmabali*. Telugu. Novel. By Sripada Subrahmanya Sastri. First serialised in *Andhra Patrika* in 1942 and released in book-form in 1951.

*Beḷakina Kattale*. Kannada. Short-story. By Mevundi Mallari. Ten short stories unique in experience and style.

*Bhuli Nāi*. Bengali. Novel. By Manoj Basu in background of revolutionary activities in Bengal in the thirties, idolizing the courage and sacrifice and patriotism of the youngmen involved in the movement.

*Dharāsvarga*. Oriya. Novel. By Chandramani Das. A novel on the disintegration of family life and the traditional Hindu values.

*Dākbāṅgalā*. Marathi. Novel. By G.T. Madkholkar. A novel depicting lusty nature of man and mental slavery of woman. One of the most popular novels of the time, appreciated for its style of narration.

*Dvirāgaman*. Maithili. Novel. By Harimohan Jha. In comparison with *Kanyādan* (1933) to which it is a novel in sequel, this novel was poorer in art of story-telling though not less popular.

*Gaṇadevatā*. Bengali. Novel. By Tarashankar Bandyopadhyay. This book and its second part *Pañcagrām* (1944) give a graphic account of the Bengali village life in transition: the breaking down of the traditional economic and the *pancayati* system under the impact of industrialization and its effects on the relationship between the social and professional groups within the village. The novel is distinguished by vastness of its canvass and variety of characters drawn from different layers of the society, and its broad vision.

*Krauñcavadh*. Marathi. Novel. By V.S. Khandekar. A story about a woman's relationship with two men. The heroine Sulu keeps on oscillating between Dilip (her idealistic friend) and Bhagwantrao (her materialistic husband).

*The Malgudi Days*. English. Short-story. By R.K. Narayan. Though placed in the fictitious city of Malgudi, they are all rooted in the Indian cultural tradition and reflective of pan-Indian situations.

*Mālhin*. Sindhi. Novel. By Naraindas Bhambhani. A novel dealing with psycho-

logical problems emanating from frustrated love, and ultimately raises philosophical issues such as irrationality of human life.

*Mazhavillu*. Malayalam. Short-story. By Pulimana Paramesvaran Pillai (1913–49). His next collection of stories is *Kāmuki* (1945).

*Parde Ki Rānī*. Hindi. Novel. By Ila Chandra Joshi. The story explores, as it were, the relation between the forces shaping a man's early life and the later activities and behaviour of that person. The focal point of the novel is the sub-conscious mind.

*Paraśurāmer Kuthār*. Bengali. Short-story. By Subodh Ghosh. The work was acclaimed by the critics and the common reader for its power and vision. The stories are about unusual situations and moments, drawing his characters from various walks of life. A companion volume to *Phasil* (1945).

*Pavitar Pāpī*. Punjabi. Novel. By Nanak Singh. One of the highly acclaimed novel depicting an ethical tension of the main character caught in a complex situation.

*Rātrīcā Divas*. Marathi. Novel. By B.S. Mardhekar. First of the three novels written by the author. A minute record of thought—its technique being the stream of consciousness of Deepak, the protagonist, during a period of less than 24 hours. However the novel fails as the technique borrowed from Jame Joyce and Virginia Woolf could not create an intricate web of internal thought and external events.

*Sindhī Talwār*. Sindhi. Novel. By Dwarkaprasad Rochiram Sharma. A historical novel based on the Arab invasion of Sindh in 712.

*The Sword and the Sickle*. English. Novel. By Mulk Raj Anand. The novel is the last of the trilogy, the first two being *The Village* (1939) and *Across the Black Waters* (1940). The background of *The Sword and the Sickle* is the poet-war India of Gandhi's freedom movement.

*Thādokpa*. Manipuri. Novel. By Shitaljit Singh, well-known for its simplicity of narration and idealism of purpose.

*There Lay The City*. English. Novel. By D.F. Karaka. With pain, death, mutilation and suffering as its recurring motifs, the novel set in Bombay in the first year of the Second World War.

*Bhagnabhavanam*. Malayalam. Play. By N. Krishna Pillai. A realistic play, based on Ibsenian model, marked the beginning of a new trend in Malayalam.

*Bhasa*. English. Play. By A.S. Panchapakesa Ayyar. This play was specifically written with the intention to make the Sanskrit dramatist, Bhasa, familiar to the Western world.

*Carittirakkummi*. Tamil. Drama. By Suddhananda Bharati. It was written in the form of Tamil historical ballad portraying the history of India exclusively meant



for stage based on the rhythmic pattern of *Kummi*, a folk-dance form in Tamilnadu.

*Dui Puruṣ*. Bengali. Play. By Tarashankar Bandyopadhyay. It depicts the frustration of the landed aristocracy facing the rise of a new generation. A popular play with powerful dialogues and clear-cut characterization.

*Kulavadhū*. Marathi. Play. By M.G. Rangnekar. A play enacted by the author's own troupe 'Natyāniketan' about the private life of a middle-class stage-actress. It is based on responses of the mother-in-law, sister-in-law and father-in-law towards the protagonist. Khandekar criticizes that 'the play is outwardly social, but intrinsically just an entertaining story'.

*Na ī tasviren*. Urdu. Plays. Ed. Sajjad Zahir. A collection of Radio plays. One of the early examples of the impact of the media on the traditional literary art.

*Rājā Partruhari*. Tamil. Drama. By T.K. Muthuswamy. The play based on the life of Raja Bhartrihari, was published after the successful performance by T.K.S. Brothers on 7th December 1941. Mathura Bhaskaradas, the doyen of Tamil theatre of 40's composed songs for this play.

*Sārasvat*. Marathi. Play. By B.V. alias Mama Varerkar. On the attitude, motives and faith of a writer. Although not very popular, V.S. Khandekar praised it highly.

*Shirīn Farhād*. Kashmiri. Play. By Ghulam Nabi Dilsoz (1916–41). A playlet of lyrical exuberance which was recorded by a Gramophone Company earlier during the young writer's life time.

*Vidyāsāgar*. Bengali. Play. By Balaichand Mukhopadhyay 'Banaphul'. A play on the life on the nineteenth century social reformer, Vidyasagar. A companion to *Śrī Madhusūdan* (1939).

*Dihātī Samāj*, tr. by Yazdani Jalandhari. Urdu. Fiction. Sarat Chandra Chattopadhyay. *Pallī Samāj* (Bengali).

*Gitāñjali Ane Bijān Kavyo*, tr. by Nagindas Parekh. Gujarati. Poetry. *Gitāñjali* by Rabindranath (Bengali).

*Hamlet*, tr. by Harisa Mehta. Gujarati. Play. *Hamlet* by William Shakespeare (English).

*Mayūkan*, tr. by T.N. Kumaraswamy. *Mayūkhan*, historical novel by Rakhaldas Bandyopadhyāy's *Mayukh* (Bengali).

*Meghanādavadha*, tr. by Gauri Shankar Jha. Maithili. Epic. A verse translation of Michael's Madhusudan Datta's *Meghnādbadh Kābya* (Bengali).

*Mukalimat-i-Aflatun*, tr. by Sayyid Abid Husain. Urdu. Philosophical discourse. Dialogues of Plato (English).

*Pilātōvin Araciya*, tr. by Swaminatha Sharma. Tamil treatise. *Republic* of Plato (translated from the English version).

*Pirēmcantiṁ Ciranta Cirukataikaḷ*, tr. by K.S. Srinivācācāri. Tamil. Short-story. Short stories of Premchand (Hindi).

*Verumkōvil*, tr. by K.S. Srinivācācāri. Tamil. Novel. *Rikāma Devahara* by V.S. Khandekar (Marathi).

*Śītā-Vicāra-Laharī*, tr. by N. Gopala Pillai. Sanskrit. Verse. Kumaran Asan's poem *Cintāviṣṭayāya Śītā* (Malayalam).

*Jaipur Samācār*. A Hindi weekly. Ed. by Shamlal Varma. Nationalistic in outlook but with a bias towards Hindutva.

*Kalāmōkini*. A Tamil monthly. Ed. by V.R. Rajagopalan. Served as a forum for avant-garde poets and short-story writer.

*Nain Duniyā*. A literary magazine started by Gobind Panjabi (b. 1918) and Govind Malhi (b. 1921). After partition of the country, it was edited by A.J. Uttam.

*Nutan Gujarāt*. A Gujarati monthly. Ed. by Indulal Yajnik. A magazine devoted to the upliftment of Gujarat.

*Patana Dīpikā*. An Oriya monthly, a literary and news magazine. Ed. by Nityananda Bahidhar published from Balangir.

*Prajāśakti*. A Telugu journal of the Communist Party. First started as weekly, and later became daily from 1946. Maddukuri Chandrashekhara Rao was its editor till 1948.

*Sārasvatī Suṣamā*. A scholarly journal in Sanskrit published from the Varanasi Sanskrit University.

*Tinattanti*. A Tamil daily. Ed. by Ci. Pā. Ātittan. It created political awareness among the masses.

*Vikram*. A Hindi monthly. Ed. by Suryanārāyan Vyās from Ujjain. For some time Pandya Becan Sharma 'Ugra' worked as its editor.

*Vilāsta* (The Sunday Edition) publishes new Kashmiri poems and carries special features on Kashmiri language and literature of course in the Urdu language.

*Viśva Bhāratī*. A Hindi quarterly of literature, culture, art and oriental learning. Ed. by Hazari Prasad Dvivedi from Santiniketan.

## 1943

A terrible famine broke out in Bengal in which one million people died. Thousands died on the streets of Calcutta where they had dragged themselves in search of food.



Subhash Chandra Bose takes the direct command of the Azad Hind Fauj (August 25).

Est. *Indian People's Theatre Association* (IPTA) in Bombay. It wanted to bring into theatre the movements of the working class and peasants in different parts of the country. It had a far-reaching impact on the Bengali drama and till the seventies the leaders in the field were those who had their training in IPTA.

*Kalinga Bhāratī*, a premier organization for promoting research on the medieval literature in Oriya was founded by Bicchandra Charan Pattanayak.

The conference of Andhra Progressive Writers, held on 13 February 1943, at Tēnali in Guntūr District. 'Abhyudaya Racayitala Sanghamu' was formed during this conference. The Conference drew inspiration from the *All India Progressive Writers' Association* (1936).

Foundation of Karnataka Progressive Writers' Association at Shimoga in the 16th Kannada Literary Conference. A.N. Krishna Rao and Niranjana (Kulakanda Shiva Rao) argued for 'progressiveness' in literature.

*Prācyavāṇī* or *Institute of Oriental Learning* founded by J.B. Chaudhuri in Calcutta. It published a journal, *Prācyavāṇī* and brought out series of books in Sanskrit. Its sister organization, *Prācyavāṇī Samskr̥ta-Pāli-Nāṭya Saṅgha*, was established by Rama Chaudhuri to facilitate the growth of the Sanskrit theatre.

*Utkal Visvavidyalay*, the first University in Orissa was founded by the strenuous effort of Pandit Godavarish Misra, the then Education Minister of Orissa.

*Paricu Perra Tamil Kaippāṭalkaḷ*. By T. Latchumana Pillai. With a view to promoting musical compositions in Tamil after the advent of Tamil Icai Movement, Annamalai University constituted an award for best musical compositions and made provisions for publishing these works under the title of Annamalai University Icaittamil series. In this way, this was the first collection of musical compositions in Tamil by T. Latchumana Pillai published under Annamalai University Icaittamil series.

d. Anganghal Singh, Hijam (b. 1892). A major Manipuri poet and dramatist, known his play *Nimāi Sanyās* (1927) and poem *Singel Indu* (1938). He wrote novels and essays but his fame rests firmly on the epical poem *Khamba Thoibi Sheireng* completed in 1940, published in 1964.

d. Baba Kanshi Ram (b. 1882). A Dogri-Pahadi poet. Also, known as Pahadi Gandhi on account of his political activism.

d. Chintamani Mohanty (b. 1876). A very prolific Oriya poet and novelist, who wrote more than hundred books. He followed Radhanath and Fakirmohan in his poetical works and novels respectively.

d. Medēpalli Venkataramanācāryulu (b. 1862). A great scholar and writer of Sanskrit and Telugu.

d. Shashibhusan Rath (b. 1881), was the editor of *Dainika Āsā*, a premier Oriya daily.

d. Thaneshwar Hazarika (b. 1898). An Assamese poet and a translator.

d. Tripuraneni Ramaswamy Choudari (b. 1890). A Telugu scholar and poet, chief promoter of Aryan-Dravidian controversy in Andhra Pradesh. His poem *Sūta purāṇamu* (1954), play *Kurukṣetra Sangrāmama* (4th ed. 1952), *Śambuka Vadha* (1922) are all anti-Brahmanical and critiques of Aryan value system.

d. Vaman Malhar Joshi (b. 1882). A novelist, short-story writer and critic, known as the 'Father of Marathi Novels'. His novels, often described as 'philosophical', were well received by the educated class because of their witty dialogues, sensitive characterization of women and dominance of intuition over reason. Among his novels are *Rāgīṇī* (1915), *Suśīlecā Dev* (1930), *Indū Kāle Āni Saralā Bhole* (1935).

*Aryāvarta*. Hindi. Poetry. By Mohan Lal Mahato 'Viyogi'. An epic in Khadi Boli its glorifies the culture of India.

*Bāng-e-Avval*. Kashmiri. Poetry. The collection of Kashmir poems by Mirza Arif, a bio-scientist.

*Cāricaksu*. Oriya. Poetry. By Harekrushna Mahatab. A romantic *kāvya* written on a historical legend.

*Girdāb*. Urdu. Poetry. By Akhtarul Iman. His verses are philosophical in nature, addressed to various problems of human existence. His poems also show his power of formal innovation and thematic variation.

*Kābya Sancayana*. Oriya. Poetry. By Baikunthanath Pattanayak. The most important collection of a major poet. This consists of metaphysical and romantic poems.

*Kalām-e-Mahjoor* No. 6 and 7. Kashmiri. Poetry. By Mahjoor. Collection of fresh ghazals including the one on spring: *Dil tambalāvān jalva hāvān ākhā bahāroe* revealing all around the bewitching splendour of a new awakening.

*Kāndiśikuḍu*. Telugu. Poetry. By Gurram Jashuva. A famous Telugu poem in defence of peace. A Burma repatriate was caught up in a deep forest where a skull starts talking to him and narrates his experiences of war.

*Klānt Kavi*. Gujarati. Poetry. by Balashankar Ullasram Kanthariya (*pseud.* Klant Kavi). The posthumous collection of Gujarati poems compiled by Umashankar Joshi is comprised of *Klānt Kavi* (1985), *Saundaryalahari* (1986), *Hariprempancadasi* and other poems with the critical and appreciative introduction.

*Kulliyāt-i Hasrat Muhānī*. Urdu. Poetry. By Hasrat Mohani. A collection of poems of a noted poet and nationalist leader; specimens of various experimentations and moods.



*Kunāl*. Hindi. Poetry. By Sohan Lal Dvivedi. An epic based on the theme of Ashoka and Tisya interpreted anew.

*Nayagāra*. Telugu. Poetry. By Subrahmanyam, Elchuri, Anjanetulu, Kundurti, and Rāmadāsu, Bellamkonda—all of them later came to be known as *Nayagāra* poets. It is the first anthology of Telugu progressive poetry. It deals with the tales of revolutionaries like Sitaramaraju, Thakur Chandra Singh, and on Red Flag, Guerillas and freedom of India. The work was criticized by many as sentimental.

*Nirvāsit Cini Mulās*. Marathi. Poetry. By Anil (Atmaram Raoji Deshpande). A long poem (*Khaṇḍakāvya*) in free verse addressed to a Chinese boy, who had become a refugee during the World War. The author was inspired by a photograph of a child in an English magazine, and the pathetic look in his eyes.

*Prāntarekhā*. Bengali. Poetry. By Arun Mitra. The poet's commitment to the ideals of Marxism is directly and powerfully expressed.

*Sangarmāla*. Kashmiri. Poetry. By Abdul Ahad Azad (1903–48). A collection of Kashmiri verses striking the note of revolutionary change in Kashmiri poetry. Almost all these poems had earlier appeared in the weekly *Hamdard*.

*Śivabhāratamu*. Telugu. Poetry. By Gadiyāram Sheshashastri. One of the *Panca Kāvya*s (five poems) of Telugu; narrating the history of Sivaji and the glory of Hindu Dharma; strikingly reminding the Bharata composition of Tikkana.

*Tār Saptak*. Hindi. Poetry. Collection of poems by seven poets edited by Ajneya. It is one of the most important documents of *Prayogavādī* movement in Hindi poetry. The preface to *Tār Saptak* is an exposition of a new poetic theory which came to be known as *prayogvād*. The poets included are Gajanand Madhav Muktibodh, Nemi Chand Jain, Bharat Bhusan Agrawala, Prabhakar Machve, Girija Kumar Mathur, Ram Vilas Sharma and Ajneya. Most of these poets had Marxian bent of mind.

*Tarun Tapasi*. Nepali. Poetry. By Lekhnath Pudyal (1884–1965), one of the leading Nepali poets. His poems were deeply influenced by Indian philosophy.

*Umāsahasrādi-Grantha Sangraha*. Sanskrit. Poetry. A devotional poem. By Vasistha-Ganapati Muni, a disciple of Ramana Maharshi. The poem which began in 1907 and completed in 1923, was published twenty years later. Reprinted in 1971.

*Aḍadhe Raste*. First volume of the autobiography in Gujarati by Kanaiyalal Munshi. Other two volumes are *Sidhān Cadhān* (1943) and *Suapnasiddhini Sodhamān* (1953). The account of a remarkable life told with grace and honesty spanning from the childhood days to the year 1926.

*Cinemā*. Tamil. Treatise. By B.S. Ramaiah. On cinema. Written in the form of author's memoirs.

*Daur-i jadīd ke cand muntakhab Hindu shu'arā.* Urdu. Biography. By Abdul Shakoor. Short life-sketches and reviews of the poetry of Hindu poets of Urdu.

*Gujarati Sāhityani Rūprekhā.* Gujarati. Literary history. By Vijayrai Vaidya. A history of Gujarati literature from the Gaujar Apabhramsa stage to the beginning of the Gandhi era.

*Jivan Āni Sāhitya.* Marathi. Essays. By Acharya Bhagvat. Collection of articles written during 1935 to 1941. Most of them translated from Bengali and Gujarati, notable for their appreciative observations on Bengali in general and Rabindranath in particular.

*Indo-Anglian Literature.* English. Literary history. By K.R. Srinivasa Iyengar. A pioneering survey that to some extent attempts a canon of Indian English literature.

*Kāvya Jagattu.* Telugu. Criticism. By G.V. Krishna Rao. A critical work on Marxism, Freudian thought and also of Indian poetics.

*Navīn Kavita Viśe Vyākhyāno.* Gujarati. Criticism. By Balvantrai Thakore. Lectures given by a major Gujarati poet-critic on the forms of Gujarati poetry with reference to the contemporary poetry with apt examples.

*Sāhitya Devatā.* Hindi. Essays. By Makhan Lal Chaturvedi. Collection of interpretative essays.

*Tagore aur unki Shā'iri.* Urdu. Criticism. By Makhdoom Muhiuddin. A study of Tagore indicative of the Urdu reader's response to the Bengali poet.

*Tazkirā-Elutfi* (Vol. I). Sindhi. Literary history. By Lutif Allah Badvi. A history of Sindhi poetry, 1946, 3rd Vol. 1952.

*Afsāne aur drāme.* Urdu. Short-story. By Saadat Hasan Manto. Anthology of short stories and dramas. The stories as well as the plays are fine examples of Manto's power of narration, love for the humanity and his commitment as a writer.

*Bedeni.* Bengali. Short-story. By Tarashankar Bandyopadhyay most of them deal with characters from the fringe of society, like the road-side magician, the gypsy woman or the snake-charmer.

*Beṭṭada Jiva.* Kannada. Novel. By K. Sivarama Karanth. One of the noted novels of Karanth in which 'nature' plays an important role. It is an interesting story of a small landlord, his success in life, his frustrations and his attachment for life.

*Deśa Drohi.* Kannada. Novel. By Yasopal. Written in the background of the revolution of 1942. Raises its voice against feudal exploitation prevalent in Indian society. Speaks for Marxian ideology.

*Dhimu Ane Vibhā.* Gujarati. Novel. By Jayanti Dalal. A story of love in the



background of Gandhiji's Satyagrah-movement. The narrative development of the psychological reactions of the hero and the heroine, their love for one another and their love for the country.

*Dodu and Other Stories*. English. Short-story. By R.K. Narayan. Narayan's various collections of short stories are a part and parcel of his Malgudi world that he created and developed in his novels, even if the physical setting of some stories is outside Malgudi.

*God Sevaṭ*. Marathi. Novel. By Sane Guruji. It depicts the Erandol region of Khandesh. Pioneering attempt of presenting the entire region as the prominent character (later developed by novelists like Pendse and Dandekar).

*Husn ki 'aiyāriyān aur dūsre afsāne*. Urdu. Short-story. By Niyaz Fatehpuri (1882–1966). A collection of short stories, different from the growing realistic trends. His stories are of romantic character, written in a poetic prose.

*Jaṅgam*. Bengali. Novel. By Banaphul (Balachand Mukhopadhyay). The complexities of the modern life has been depicted through various incidents and a large number of characters. The novel is episodic in nature (Vol. II, 1945).

*Kanasina Keḷadi*. Kannada. Short-story. By R.S. Mugali (Rasikaranga). A collection of short stories. Realistic narration of social problems like poverty, unemployment, prostitution etc.

*Kurī Kahānī Kardī Gayī*. Punjabi. Short-story. By Kartar Singh Duggal. A collection of short stories. The author's fictional vision is influenced by Freudian psychology.

*Mahāpur*. Marathi. Novel. By Vitthal Dattatrya Chindarkar. An objective portrayal of the rural life: poverty, exploitation, bondages of casteism. The love affair between a Marathi girl and a carpenter boy is narrated not as a conventional story, but from a different angle, projecting the entire village as the hero. The author criticizes in ineffectiveness of the Gandhian rural programmes.

*Pramadvarā*. Marathi. Novel. By G.T. Madkholkar. The only novel of the author, in which his world of experience is not dominated by sex but by serious political issues.

*Samācār*. Punjabi. Short-story. By Sant Singh Sekhon with critical realistic detail of rural life. The main characters are drawn from the toiling peasant class.

*Sarāī*. Marathi. Novel. By R.V. Dighe. Presents confrontations among ambitious and ruthless persons. More sustaining part, however, is the love that appears defying the worldly conventions only to be frustrated and crushed. Dighe succeeds in creating extremely intense moments.

*Tāmabaḍī Māti*. Marathi. Novel. By B.S. Mardhekar. A realistic portrayal of rural life. Love between Shiva and Sarja within the rural framework presents a sharp contrast with the story of Shiva and Bhai Kumar, which reveals a hypocritical strand of urban life.

*Titār Khambiān*. Punjabi. Short-story. By S.S. Amol. Presents village people in their existential concerns. Realistic depiction of character and environment.

*Tomorrow is Ours: A Novel of the India of Today*. English. Novel. By K.A. Abbas. The heroine Parvati serves the Marxist cause through the Indian Peoples' Theatre and her doctor husband in the manner of the historical Dr. Kotnis sets off to China to treat the war-wounded.

*Vidhavā*. Sindhi. Novel. By Naraindas Bhambhani. Its hero, Ajit, having failed to adjust with the reality drives himself to death. His widow, Sona, remarries. But her new husband is murdered. She becomes a nervous wreck and seeks refuge in eternity.

*Ammavra Gaṇḍa Athava Yajamānra Hendti*. Kannada. Play. By T.P. Kailasam. Satirical play depicting a family feud due to misunderstanding between husband and wife and their obstinacy.

*Bavonatillo Gulab*. Konkani. Drama. By V.J.P. Saldanha, a novelist and playwright from Mangalore.

*Bejan Cizen*. Urdu. Play. By Rajinder Singh Bedi. Most of the plays are conspicuous by the presence of a protesting voice. The dialogues are crisp and fluent, often influenced by Punjabi.

*Cinnā Tēvi*. Tamil. Drama. By T.N. Subrahmanian. A historical play depicting the time of Krishnadevaraya of Vijaynagar.

*Jabānbandī*. Bengali. Play. By Bijan Bhattacharya. Set against the Bengal famine of 1943, the play has been described as a pioneer in the history of Bengali drama by the critics.

*Kanyādān*. Marathi. Play. By M.G. Rangnekar. A Marathi play on the theme of widow-remarriage. The father-in-law takes initiative in materialising remarriage of his young daughter-in-law.

*Miliṭerī*. Assamese. Play. By Mitraddev Mahanta Adhikari (b. 1894). A play in the background of Second World War particularly about the exposure of a Japanese spy.

*Nau ratn yā ek akṣ ke ḍrāme*. Urdu. Play. By Ali Abbas Husaini. A collection of one-act plays written at a time when this new genre attracted several powerful writers in Urdu. These plays are conspicuous by their technical innovations.

*Tyāg Yā Grahaṇ*. Hindi. Play. By Seth Govind Das. It presents a contrast between Nitiraj, a communist, and Dharmadhvaj, a Gandhian; the heroine is initially attracted to the former, who exploits and betrays her, and then rescued by the latter.

*The Well of the People*. English. Play. By Bharati Sarabhai. Inspired by an actual incident reported in Gandhiji's *Harijan*, it is a verse-drama symbolically charged with the Gandhian socio-political ideology.



*Yeh Kis Ka Khūn Hai*. Urdu. Play. By Ali Sardar Jafri. First presented in Bombay. 'Thus was born the 'new' Urdu drama with a 'new sensibility' and a 'new vision', writes Anwar Azeem. The action takes place around Chittagong. Anjad, an associate of the old terrorist Ghosh, operates as a agent of the Japanese. Rafiq who dies in Japanese bombing but succeeds in organizing the people against fascists.

*Zubaida*. Urdu. play. By Khwaja Ahmad Abbas. A realistic portrayal of a middle class Muslim family in the days of the Second World War. The arch-conservative Mir Sahib, and the non-conformist Zubaida, married to Amiyad are the main characters and the tension between them slowly intensifies with the break out of famine and epidemic. Zubaida discards the purdah and dies nursing the victims of plague. It initiated a new trend in Urdu play.

*Akkini* (Fire), tr. by T.N. Kumaraswamy. Tamil. Novel. Tarasankar Bandyopadhyay's *Āgun* (Bengali).

*Gharakuḷ*, tr. by Anant Kanekar. Marathi. Drama. Ibsen's *The Doll's House* (English). Kanekar, one of the founder-members of 'Natyamanvantar' wanted to bring about changes in Marathi theatre through such translations.

*Iru Cakōtarikaḷ*, tr. by T.N. Kumaraswamy. Tamil. Novel. *Dui bon* by Rabindranath Tagore (Bengali).

*Kalā Mhaṇaje Kāy?* tr. by Sane Guruji. Marathi. Essay. Tolstoy's *What is Art?* (English).

*Kalaiyum Nāṭu Aṭaiyum Payanum*, tr. by P. Kōntantarāman. Tamil. Essays. *National Value of Art* by Sri Aurobindo (English).

*Mēghadūta*, tr. by D.R. Bendre. Kannada. Poetry. *Mēghadūta* by Kalidasa (Sanskrit). Rendered in modified 'ragale' metre. One of the most popular translations of Kalidasa in Kannada.

*Rusiya Kataikaḷ*, tr. by M.L. Caparirajan. Tamil. Short-story. Collection of Russian short stories by Puskin and others (English).

*Śrīmad Bhagavadgītā*, tr. by Gauri Shankar Bhadrawahi. Dogri-Bhadrawahi. From the Sanskrit text in verse.

*Jāgaraṇa*. An Oriya literary monthly published by the Utkal Sahitya Samaj (est. 1903), the oldest organization of the Oriya writers.

*Mizam*. A Telugu daily from Hyderabad. Ed. by Adivi Bapiraju, many of his novels were first serialised here.

## 1944

Establishment of *Dogri Sanstha*, Jammu. A literary-cultural organization which worked for the development of the Dogri language, literature and culture.

Est. *Prithvi Theatre* by Prithviraj Kapoor. It toured and performed 'progressive' plays all over India until its closure in 1960, marketing also in many ways the Indian summer of the Parsi Theatre.

*Purogamana Sāhitya Prasthānam* (Progressive Literature Movement). Organization formed by the leading Malayalam writers of the younger generation. Very soon a conflict of ideas developed between writers on the issue of the adoption of the programme of the Communist Party. There was a vertical split and the organization ceased to function.

*Tiraviṭar Kalakam* (D.K.). At Salem Conference in 1944, the Justice Party was reorganized as Tirāviṭar Kalakam or Dravidian Federation under the resolution moved by C.N. Annadurai. E.V. Ramaswamy Naicker became its president. Along with this, Dravidian Writers Association was started for the popularisation of Dravidian literature.

d. Achyutananda Datta (b. ?). Published posthumously two epics—*Karṇa* (1979) and *Karṇavadha* (1979); translated *Bhāminī-vilāsa* into Maithili from Sanskrit. His verse translation of Kalidasa's *Raghuvamśa* (1937) was, apart from Paramananda Datta's translation of *Meghadūta*'s (1937), is one of the earliest translations of Kalidasa in Maithili.

d. Arambam Dorendrajit Singh (b. 1907), a noted poet and dramatist of modern Manipuri. His plays include: *Bhāgya Candra* (1945) and *Moirang Thoibi* (1957), published a mythological poem entitled *Kanasa Vadha*.

d. Bhuvaneshwar Singha 'Bhuvan' (b. 1907). His *Āsādhā* (1936) introduced a new tradition in Matihili poetry, when he defend the practice of poetry no longer to be sung but to be read and recited. He wrote some inspiring patriotic poems. Collected works, entitled *Bhuvan Bhāratī*, edited by Durganath Jha 'Sris' was published in early 1950s (2nd ed. 1958). He translated Michael Madhusudan Datta's *Brajānganā* (1944) from Bengali.

d. Diwan Singh Kalepani (b. 1894). A major Punjabi poet. After Puran Singh, he was the most prominent exponent of blank verse in Punjabi. His poetic vision is inspired by progressive humanistic concerns. *Vāgaḍe Pāṇī* is a noted collection of his poems.

d. Khushi Muhammad Nazir (b. 1872). A noted Urdu poet. His collection of poems *Naghmah-i-firdaus* was published in 2 volumes in 1938, edited by Abdullah Kamil.

d. Ku. Pa. Rajagopalan (b. 1901). A Tamil poet, a short-story writer and author of one-act plays and a critic and translator. He made strong impact on the writers like T. Janakiraman, Kariccān Kuncu and M.V. Venkatram.

d. Navatram Jagannath Trivedi (b. 1895). A noted Gujarati critic, humorist and editor. Author of *Ketlāṅk Vivecano* (1934), *Navān Vivecano* (1941) and *Ketakinān Puṣpo* (1939).



d. Sarat Chandra Goswami (b. 1887). One of the pioneers of Assamese short story. The contemporary social life has been convincingly depicted in his stories. Some of his well-known collections are *Galapāñjali* (1944), *Mayana* (1920), *Bājikar* (1930). His only play is *Parīkṣā* (1910).

d. Shiv Prasad Gupt (b. 1833). A journalist, leader of Congress movement; established Kasi Vidyapitha for the education through mother-tongue; established *Jnan Mandal* for the publication and printing of Hindi books; started publication of *Āj* from Jnan Mandal in 1920.

*Ajeya Khaṇḍhār*. Hindi. Poetry. By Rangeya Raghav belonging to the *pragativadi* movement. The Stalingrad battle has been depicted to show the human struggle for freedom.

*Blood of Stones*. English. Poetry. By Harindranath Chattopadhyay. Includes the poem 'On the Pavement of Calcutta' that gives a realistic portrayal of human suffering in the terrible Bengal famine of 1943.

*Jauhar*. Hindi. Poetry. By Shyam Narayan Pandey depicting the self-sacrifice of Padmini, the queen of Citor. Written in a folk style it became very popular.

*Kalam-e-Mahjoor* No. 8, Kashmiri. Poetry. By Mahjoor. A collection of fresh ghazals and *vatsans*.

*Kōgile Mattu Soviet Russia*. Kannada. Poetry. By K.V. Puttappa (Kuvempu). The work is remarkable as it brought common man to the centre stage of poetry. Many poems of this collection clearly reject the institutionalized religion and temple. Kuvempu replaces God by nature.

*Lāl Cunār*. Hindi. Poetry. By Rameshvar Shukla, Anchala. These lyrics celebrating, love and youth and revolt became very popular.

*Mahatma and Other Poems*. English. Poetry. By Humayun Kabir. Except for the title poem 'Mahatama' inspired by the Quit India Movement and 'Rabindranath Tagore' perhaps written to commemorate the 80th birthday of the poet, the rest are republications of the verses in *Poems* (1932).

*Mañjīr*. Hindi. Poetry. By Girija Kumar Mathur. The beauty of nature and intensity of love are the recurring themes in these poems.

*Mīrālaharī*. Sanskrit. Poetry. By Kshama Rao. *Khaṇḍa Kāvya* on Mira, the medieval saint-poetess.

*Mūmghā Motī*. Rajasthani. Poetry. By Bhimaraj Bhambiru 'Mangal'. It is written in the form of *doha*. They are addressed to an individual Mangala. Many *dohas* have been written in the same manner in Rajasthani.

*Palkān Ohle*. Punjabi. Poetry. By Prabhjot Kaur. A collection of poems expressive of romantic sensibility especially of man-woman love relations. Mainly lyrical in mode.

*Paṭunna piśācu*. Malayalam. Poetry. By Changampuzha Krishna Pillai. It expresses strong self-contempt and pungent social criticism.

*Payam-e Mahjoor* No. 2. Kashmiri. Poetry. By Mahjoor. A collection of poems reflecting the ferment of a socio-political awakening.

*Prācīnā*. Gujarati. Poetry. By Umashankar Joshi. A collection of seven poems in the form of dialogues initiating verse-plays in Gujarati for the first time. The themes are borrowed from mythology but their treatment and interpretation are modern.

*Pralay Srjan*. Hindi. Poetry. By Shiv Mangal Singh 'Suman'. Some of the poems are noted for their rhetoric against capitalism and imperialism. Such are the poems like 'Soviet Rus Ke Prati', 'Mascow Ab Bhī Dūr Hai', 'Lalsena', 'Stalingrād' etc.

*Rag-i-Sang*. Urdu. Poetry. By Ali Javad Zaidi. Zaidi belonged to a small group of poets, that included Ananda Narain Mulla and Ali Ahmad Suroor, strongly attracted to the ideas of Nehru. These poems reflect a secular and patriotic temper and humanism.

*Sarpayāgam*. Telugu. Poetry. By Gopala Krishna Rentāla (b. 1922) a popular poet of progressive movement.

*Talkhiyān*. Urdu. Poetry. By Sahir Ludhianvi (1922-80). Ludhianvi established himself as one of the pioneers of realism in Urdu. His poetry reflects the 'progressive' trend in Urdu.

*Thammoi Bina*. Manipuri. Poetry. By Elangbam Sonamani Sinha (b. 1929). Collection of Manipuri poems.

*Udayaśrī*. Telugu. Poetry. By Jandhyala Papiiah Sastri (pen-name *Karunasrī*). One of the most popular works in modern Telugu poetry; these poems reached every middle-class household in Andhra, more or less on an equal plane to Potanna's poems. Ghantasala, the immortal singer in Telugu, made special gramophone records of some of these verses.

*Yugādhār*. Hindi. Poetry. By Sohan Lal Dvivedi. Has an important place in the literature of the national movement.

*Vikramāditya*. Hindi. Poetry. By Guru Bhakt Singh Bhakt. A historical epic. Its theme has been suggested by the Sanskrit play *Devī Candra Gupta*. A powerful work of imagination recreating the past.

*Enkatai*. Tamil. Autobiography. By V. Ramalingam Pillai. Written in the form of a novel with the author as its hero, who is a poet, painter, musical composer and political worker. The narrative is simple and intimate, often sparkles with a sense of humour.

*Māze Puraṇ*. Marathi. Autobiography. By Baya Karve. A short autobiography of the wife of Maharshi Annasaheb Karve. She describes her revolutionary life



focusing on her widowhood, stay at Pandita Ramabai's Sharada Sadan, remarriage with Karve etc.

*Merī Jīvan Yātrā*. Hindi. Autobiography. By Rahul Sankrityayan. Aptly-titled autobiography in 2 Vols., of an eminent traveller, explorer and scholar.

*Miṇṭum Vāṇtal?* Tamil Autobiographical sketches. By V.S. Srinivasa Shastri.

*Sviya Caritramu*. Telugu. Autobiography. By Chilakamarti Lakshminarasimham, the great Telugu writer. Critics have described it as complement to the autobiography of Kandukuri in the sense that his ideas continued in the life of Lakshminarasimham.

*With No Regrets*. English. Autobiography. By Krishna Huthee Singh, Jawaharlal Nehru's sister.

*Āzādī De Parwane*. Punjabi. Biography. By Sohan Singh Josh. A collection of short biographies of freedom fighters, especially the martyrs of the Gadar Movement.

*Kastūr Ba*. Sindhi. Biography. By Deep Chandra Tilokchand. A book on Kastur Ba Gandhi's life.

*Makākavi Pāratiyār*. Tamil. Biography. By Va. Ramaswamy Ayyangar. One of the best known biographies of Bharati, the great Tamil poet. It deals with the private and public of the poet in an authentic manner.

*Premcand Ghar Mē*. Hindi. Memoirs. By Shivarani Devi. Candid and intimate reminiscences of the novelist by his widow.

*Sāhityapañacāṇaṇan*. Malayalm. Biography. By P.K. Paramaesvaran Nayar (1903–89). One of the best biographies in Malayalam, giving a vivid and factual picture of the life of a great scholar and literary critic, popularly known by the title of 'Sahitya panncananan'.

*Ṣṭālīñce Caritra*. Marathi. Biography. By V.M. Bhuskute. A biography of Stalin. The author admits that a true biography of Stalin could be written only by Stalin himself, as his life is full of conspiracies and secrets.

*Svāmī Dayānand*. Sindhi. Biography. By Melaram R. Maidasani. The life of Svami Dayanand, the founder of Arya Samaj.

*Atikāram Yārukku?* Tamil. Essay. By Putumaippittan. A work on the concept of hegemony in the political structure of society.

*Bazm-i-Iqbāl*. Urdu. Essay. By Muhammad Tahir Farooqi. A critical work on the works of Sir Muhammad Iqbal, eminent Urdu and Persian poet.

*Grāmcitro*. Gujarati. Essays. By Ishwar Petlikar. A collection of sketches of rural characters such as *Mukhi*, *Bhuvo*, teacher, barber, sweeper, tailor etc.

*Inshā, adab aur adīb*. Urdu. Criticism. By Mohammad Mujib. A collection of literary essays.

*Mānadaṇḍam*. Malayalam. Criticism. By Joseph Mundasseri (1903–77). Interpretation of Indian classical literature with special reference to Kalidasa.

*Māttoli*. Malayalam. Literary criticism. By Joseph Mundasseri. A comparison between three major poetical works: Kumaran Asan's *Karuna*, Vallathol's *Magdalana Maṛiyam* and Ulloor's *Piṅgaḷa*.

*Pragati Śīla Sāhitya*. Kannada. Essay. Ed. By A.N. Krishna Rao. Fifteen essays on *Pragatisila Caluvali* (progressive movement) in literature.

*Tamil Makāna Nātakalai Apivirutti Makānātu*. Tamil. Essays. Ed. by T.K.S. Brothers. Collection of lectures delivered at the first conference for the development of Drama in Tamilnadu held at Erode in 1944.

*Tazkirah-yi Sha'irāt-i Urdu*. Urdu. Criticism. By Mohammad Jamil Ahmad. A critical account of women poets of Urdu; it also includes biographical information and a selection from their poems.

*Asamarthuni Jivita Yātrā*. By Tripuranēni Gopichand. One of the most outstanding Telugu novels. The title means 'the life story of an incompetent person. It is a story of the changing values, irrelevance of certain ideals, and the helplessness of man.

*The Barber's Trade Union and Other Stories*. English. Short-story. By Mulk Raj Anand. Contains twenty short stories some with specific political, message and some show purely human interest and combine humour with life for a realistic portrayal of India.

*Bālyakāla Sakhi*. Malayalam. Novel. By Vaikom Mohammad Basheer. A novellette consisting of a simple and realistic narration of an unsophisticated love affair.

*Bhālmānus*. Maithili. Novel. By Yoganand Jha (2nd ed. 1954). The tragedy resulting from the caste prejudice that one must try and marry one's daughter in a Kulin community. The novel had great popularity.

*Cyclone and Other Stories*. English. Short-story. By R.K. Narayan. Collection of eighteen short stories, humour, irony, and at times pathos commingle with descriptions of events, characters.

*Dāk Diye Yai*. Bengali. Novel. By Nabendu Ghosh. Based on the events first day of the Quit India Movement in 1942.

*Dalūrāi Ji Nāgarī*. Sindhi. Novel. By Nirmal Das Fatehchand Sujansinghani. A semi-historical narrative, dealing with the tenth century Sindh, when Dalurai ruled. The work is marked by archaic diction and florid style.

*Dāsara Huḍuge Mattu Kelavu Kategalu*. Kannada. Short-story. By Tengse Govinda Rao. Lively short stories depicting loves in various moods and situation.

*Debayān*. Bengali. Novel. By Bibhutibhushan Bandyopadhyay. Its theme is the life after death. Highly imaginative writing bordering on fantasy.



*Dīpnirvāṇ*. Gujarati. Novel. By Manubahi Pancoli, Darshak. A historical novel about certain states revolting against Magadh in ancient India. It is narrated in a fine prose appropriate to the historical atmosphere, characters are very convincing and real and artistic.

*Forān*. Gujarati. Short-story. By Jayant Khatri. The writers first collection of Gujarati short stories of different moods and experimentations with different themes and techniques showing his ability of narrative power.

*Gharogharaeyā Devi*. Marathi. Novel. By Raghuvir Samant. This is the fourth volume of the novel *Upakāri Mānase*. The first three volumes were *Pravāsātīl Sobatī* (1936), *Abhrapaṭal* (1938), *Ākāśagaṅgā* (1940). A long and loose story of an idealistic artist, Arun Thakur, and his relation with his companions.

*Janamtīp*. Gujarati. Novel. By Ishwar Petlikar. A realistic Gujarati novel about the people belonging to the socially and economically deprived section.

*Jay Yaudheya*. Hindi. Novel. By Rahul Sankrityayan. Based on the socio-political life of Yaudheya Ganatantra. The author shows them analogous to the communist principles.

*Kabi*. Bengali. Novel. By Tarashankar Bandyopadhyay. It depicts the aspirations of the protagonist, born in a low-caste family with criminal tendencies, to become a poet. The novelist describes with realistic details the gradual development of his poetic career and also the story of his involvement with two women, of different nature, that heightens the tragic tone of the narrative.

*Mahāsthabir Jātak*. Bengali. Fiction. By Premankur Atarhi (Mahasthabir). In an autobiographical tone and a travelogue-like manner, the author describes the life and society in different parts of India in the late nineteenth and the early decades of the twentieth centuries (Vol. II, 1947).

*Manvantar*. Bengali. Novel. By Tarashankar Bandyopadhyay. Set against the famine of 1943. It documents many contemporary events and depicts the untold misery faced by lower middle-class dire to scarcity of food and other necessary commodities.

*The Naked Shingles*. English. Short-story. By Manjeri Isvaran. A collection of ten short stories on various themes.

*Nilalaharī*. Oriya. Short-story. By Raj Kishore Ray. Romantic stories located in present day society.

*Parwaz*. Urdu. Short-story. The first as well as the last collection of short stories of Sardar Jafri, who is better known as a poet and critic. These Urdu stories deal mostly about the society around Lucknow and east Uttar Pradesh. The work did not evoke much critical response.

*Prēmabhājanam*. Malayalam. Novel. By Sarasvati Amma, K., one of the few women writers to leave a mark in the field of fiction.

*Pret Aur Chāyā*. Hindi. Novel. By Ila Candra Joshi. A psychological novel project-

ing the domination of subconscious on the conscious mind. The inner and outer disposition of human mind has been explored through the hero Parsanath.

*Purdah and Polygamy: Life in an Indian Muslim Household.* English. Novel. By Iqbalunnisha Hussain. The novel is a protest against and an exposure of the impact on Indian Muslim women of the community's two practices indicated in the title.

*Sājanī.* Marathi. Novel. By N.H. Apte. A novel underlining the author's viewpoint about Western culture, which he condemns in comparison to Indian culture.

*Samrāt-O-Śreṣṭhī.* Bengali. Novel. By Narayan Gangopadhyay. A gripping story told against the background of highly romanticised history of Bengal. A competent recreation of the past on the basis of archaeological sources, stories and legends. A companion volume to *Mahānandā* (1946), *Lālmāti* (1951).

*Sāvina Uḍiyalli.* Kannada. Novel. By N.K. Kulakarni. A novel noted for an intimate portrayal of a middle-class family, its small pleasures and woes.

*Shikast.* Urdu. Novel. By Krishan Chander. The story of two young lovers and their ultimate frustration in a class-conscious society. Two parallel stories are of Vanti, a daughter of a woman of suspected reputation, and Shyam, a student with progressive ideas; and Chandra, a half-brahmin, half-*chamar*, and Mohan Singh a Rajput youth. It brings out the poverty of the Kashmiri against the background of the beauty of nature.

*Singh Senāpati.* Hindi. Novel. By Rahul Sankrityayan. Based on the social events of Licchavi republic. The exchange of the views between Singh Senapati and Tathagata tries to establish correspondence between Buddhism and Marxism.

*Tilāñjali.* Bengali. Novel. By Subodh Ghosh set against the famine of 1943, the author narrates a story of love and suffering and focuses on the ideology of the Congress party as a contrast to that of the Communist Party of India.

*Upanibēś.* Bengali. Novel. By Narayan Gangopadhyay. The locale of this novel is a small island in the Bay of Bengal: inhabited by groups of people, radically different from the *Bhadralok* class, in occupation, value-system and world-view dominated by the wild sea and the thick forests.

*Vasudhā.* Marathi. Novel. By P.T. Sahasrabuddhe. Marathi novel of the middle-class reservations against communism. Portraiture of youths who claimed to have declassified themselves and joined the working class.

*Anārkalī.* Urdu. Play. By Amtiyaz 'Alī Taj. Famous Urdu drama on the love between Anārkalī, a maid-servant in the Mughal royal family and Salim, the Mogul Prince, later known as Jahangir, Emperor of Hindustan (1569–1627).

*Buhe Baithī Dhī.* Punjabi. Play. By Gurdial Singh Khosla. A play on the prevailing social evils and exploitation of women.

*Dehuroad.* Marathi. Play. By G.L. Apte. Had great stage success because of



technical innovation. Dehuroad with its traditional significance (it being the native place of Saint Tukaram) and the social criticism made it an interesting play.

*Dharāgurjarī*. Gujarati. Play. By Chandravadan Mehta. An important play, a tragedy, in the history of Gujarati drama. The theme of love and stage both have been skillfully woven into one whole.

*Jivana Raṅga*. Kannada. Play. By Adya Rangacharya (Sri Ranga). Four one-act-plays with a critical appreciation by V.K. Gokak and explanatory notes by N.K. Kulakarni.

*Kanyaka*. Malayalam. Play. By N. Krishna Pillai. A play dealing with social problems modelled on Ibsen.

*Lohā Kuṭṭ*. Punjabi. Play. By Balwant Gargi. One of the widely acclaimed plays of the first phase of Punjabi drama that began with I.C. Nanda. Bold depiction of man-woman relations in tradition-ridden society.

*Mabbu Teralu*. Telugu. Play. By Mahidhara Ramamohan. A play about flood in the Godavari and the suffering of the villagers because of their disunity and how a communist leader brings them together.

*Nabānna*. Bengali. Play. By Bijan Bhattacharya. One of the seminal plays in the history of Bengali theatre dealing with the problems of peasants during the great famine in Bengal in 1943 and is marked by stark realism and deep humanism. Staged by IPTA in 1944.

*Nala Damyanti*. Assamese. Play. By Ananda Chandra Baru (b. 1907). A drama based on a theme from the Mahābhārata.

*Rāṣṭra Biplab*. Bengali. Play. By Sachindranath Sengupta. A play on historical theme but with obvious political overtones that made it popular.

*Samatva Vādi*. Malayalam. Play. By Pulimana Paramesvaran Pillai (1913–49). An *expressionistic* play depicting with social realities; the first of its kind.

*Siṅgāpurātūn*. Marathi. Play. By B.V. *alias* Mama Varerkar. On contemporary political aspirations and events such as the dream of freeing India with the help of Japan activities of Subhash Chandra.

*The Purpose*. English. Play. By T.P. Kailasam. A play in two acts, it has its basis in the Ekalavya episode in *Adi Parva* and the references made to it in the *Drona Parva* of the Mahābhārata.

*Ūrvaci*. Tamil. Play. By N. Chidambarasubrahmaniyan. Collection of one-act plays mainly based on the themes taken from mythology with a view of giving new interpretation to them.

*Viṣpān*. Hindi. Play. By Hari Krishna 'Premi'. Depicts mutual strife between the Rajput Princes, and the self-sacrifice of the innocent princess Krishna in order to prevent a war between her father the Maharana of Mewar and others.

*Calōme Allatu Kumariyin Captam*, tr. by M.L. Caparirajan. Tamil. Drama. *Salome* by Oscar Wilde (English).

*Cattiyamūrtti Pēcukirār*, tr. by D.N. Nagaratnam. Tamil. Speeches. Collection of speeches and articles in English by S. Saytamuri, popular orator, who was responsible for the removal of bar on the poetical works of Bharati during the British Raj.

*Ēlu Nāṭakankaḷ*, adapt. by Ka. Naa. Subrahmaniyam. Tamil. Drama. Adaptation of seven Western plays.

*Erinatcattiram*, tr. by K.S. Srinivācācāri. Tamil. Novel. *Ulka* by V.S. Khandekar (Marathi).

*Kavyavicār*, tr. by Nagindas Parekh. Gujarati. Criticism. *Kavyavicār* by Surendranath Dasgupta (Bengali).

*Malī*, tr. by Piara Singh, 'Padam'. Punjabi. Poems. Rabindranath Tagore's *Gardener* (English).

*Mṛcchkaṭik*, tr. by Sundaram. Gujarati. Play. *Mṛcchkaṭika* by Sudraka (Sanskrit).

*Nalu Attiyāyam*, tr. by T.N. Kumaraswamy. Tamil. Novel. *Cār Adhyāy* by Rabindranath Tagore (Bengali).

*Ravindrara Kategaḷu*, tr. by A. Narayanaswamy Ayer. Kannada. Short stories. Thirty-one stories of Rabindranath Tagore (Bengali). Published in four volumes (1944–46).

*Toni Viḷakku*, tr. by P.S. Subrahmaniya Shastri. Tamil. Poetics. *Dhavayāloka* by Anandavardhana (Sanskrit).

*Virahinī Brajāṅganā*, tr. by Bhuvaneshwar Singha 'Bhuvan'. Maithili. Poetry. Michael Madhusudan Datta's *Brajāṅganā* (Bengali). A significant literary event, as the translator was one of the major writers of modern Maithili and particularly because it came soon after the publication of the translation of Michael's *Meghanād Badh* in Maithili (1942).

*Āndhra Mahilā*. A Telugu monthly, specially for women. Ed. by Durgabai Deshmukh.

## 1945

World War II ends.

Trial of the INA officials opened (5 November).

Est. *Baṅgiya Hindī Pariṣad* by Acharya Lalit Prasad Shukla in Calcutta. Organized conferences, lectures, teaching of Hindi, published the magazine *Jana Bhāratī* and numerous books.



Est. *Prajā Nāṭya Maṇḍalī*, a representative body of IPTA (Indian People's Theatre Association) at Vijayawada by Dr. Garikapati Raja Rao. It rendered yeoman's services to the development progressive Telugu drama.

Est. *Sāhitya Pravartaka Sahakaraṇa Saṅgham* (S.P.C.S. Co-operative Society of Literary Workers) by a group of twelve writers led by M.P. Paul, Karur Nilakanthappillai and D.C. Kizhakkemuri for publishing the works of Malayalam writers and ensuring reasonable returns from their published works. In course of time SPCS became the leading publishing concern in Kerala with the majority of writers as its members and a net work of distribution centres all over the state.

*Emissora de Goa* (Radio Goa) began broadcasting from Panjim station in Konkani for the first time, along with Portuguese.

d. Ananda Acharya (b. 1909). An Indian mystic who ultimately settled in Norway, wrote in English, Norwegian and Swedish. *Snow Birds* (1919) his first collection of poems gives a preview of most of the themes that are handled in subsequent collections.

d. Chilakamarti Lakshminarasimham (b. 1867). One of the greatest writers in Telugu.

d. Gopal Chandra Praharaj (b. 1872), the most popular Oriya satirist of the time. A successful exponent of belle-lettres, a folklorist and also a great lexicographer. His *Pūrṇa Candra Oḍiā Bhāṣākoṣa* (1940) is a monumental work. His works include *Nanāṅka Bastanī*, *Bāi Māhānty Pānji*, *Bhāgabata Tuṅgire Sandhyā*, etc.

d. Harinandan Thakur 'Saroj' (b. 1908). One of the early fiction writers in Maithili, author of *Mādhav Mādhavī* (1937; 2nd ed. 1971). A prolific short-story writer.

d. Jagannatha Prasad Bhanu. A well-known Hindi scholar of poetics and prosody.

d. Krishna Bhat Bandbax (b. 1876). A noted Konkani poet of Goa.

d. Mohanlal Dalichand Desai (b. 1885). A scholar known for work on medieval Gujarati literature. Author of *Jain Gurjar Kavio*, Vol. 1, 2, and 3 (1926, 1931, 1944) and *Jain Sāhityano Sankṣipt Itihās* (1933).

d. Mutnūri Krishna Rao (b. 1879). An outstanding Telugu journalist and novelist.

d. Narayan Prasad 'Betab' (b. 1872). An eminent playwright of the 'Parsi' theatre, who helped to modify its heavy bias in favour of romantic subjects, Pan-Islamic settings, and Persianized Urdu, by treating Hindi Puranic themes in what was comparatively speaking literary Hindi.

d. Raghunandan Das (b. 1860). A Maithili playwright, who tried to depart from both Sanskritic Maithili Kirtaniya traditions. Although his *Dūtāṅgadavyāyoga*

(1933), *Mithilā nāṭaka* (1933) and *Sudarśan nāṭak* (1932) have pauranic themes, their treatment is modern. His *Mithilā nāṭak* is considered to be an allegorical play concerned with the failures and follies of the Kaliyuga. He also wrote a 'khaṇḍa-kāvya', *Bīr Bālak* (1926) on the Kusha and Lava of the Rāmāyana.

d. Shyam Sundar Das. A great Hindi scholar who established Kāsi Nāgari Pracārini Sabhā (1893), edited *Hindī Śabda Sāgar* (1907) ed. and published many ancient manuscripts, also edited 18 issues of *Kāśī Nāgari Pracārini Patrikā*.

d. Umar Ali Shāh (b. 1886). A powerful Telugu poet, born in a Muslim scholarly family, in Pithapuram. He learnt Sanskrit and Telugu as well as Persian, Arabic and English. His first work *Maṇimālā* (1904), is a play. Wrote about 50 books including plays and poems in classical metre. His important works are *Mahammad Pravakta Caritramu*, *Sufi Vedānta Dharamamu* (1939) translated the rubayits, of Omar Khayyam (1949).

d. Vishvambhar Nath Sharma, Kaushik (b. 1891). A well-known Hindi novelist, short-story writer, biographer and translator. His works include the novels *Man* (1929) and *Bikhārīnī* (1929); *Citraśālā* (1924) in two parts, *Maṇimālā* (1919), *Kallol* (1933)—all short stories, he also translated many stories from Bengali.

*Daryāv*. Kashmiri. Poetry. By Abdul Ahad Azad (1903–48). The *magnum opus* of Azad, conceived as a Soliloquy of the River (of Revolution), depicting its turns and bends, twists and tribulations.

*Dhartī*. Hindi. Poetry. Written By Trilochan. Collection of Pragativadi poems. The struggle of man and contradictions of life and the major themes.

*Guttalūm*. Dogri. Poetry. By Dinu Bhai Pant. Contains seven poems including two long poems; one in praise of the Maharaja and Dogras and one celebrating the beauty of Dogra land.

*Hasdī Duniā*. Punjabi. Poetry. By Gurnam Singh Tir. Collection of poems conspicuous by with and humour.

*Kalam-e Mahjoor* No. 9. Kashmiri. Poetry. By Mahjoor. A collection of the poet's latest lyrics of love and longing.

*Kāṭattuvañci*. Malayalam. Poetry. By Pappukkutti Kotamangalam. One of the first volumes of progressive poems in Malayalam.

*Nimiṣam*, Malayalam. Poetry. By G. Sankara Kurup, expressing philosophical and social thoughts and experiences, symbolism being the conspicuous feature of expression.

*Payem-e Mahjoor* No. 2 and 3. Kashmiri (in the Devanagari script). Poetry. By Mahjoor. Mahjoor's poems on social, humanistic and national themes.

*Śākuntal*. Nepali. Poetry. By Lakshmiprasad Devkota. The first epic in Nepali. It has twenty-four cantos, and is written in Sanskrit 'Varnik' metres and highly Sanskritized diction. Although based on Kalidasa's *Abhijñāna Śākuntalam*



and the *Purānas*, many new episodes has been added in it. One of the finest works ever written in Nepali.

*Śatadal*. Maithili. Poetry. By Kashikanta Mishra 'Madhup'. An anthology of Maithili poems similar to his earlier collection *Jhañkār* (1942).

*Spandikkunna Asthimāṭam*. Malayalam. Poetry. By Changampuzha. Collection of poems representing the poet's pessimism and his attitude towards beauty.

*Utkalikā*. Oriya. Poetry. By Radhamohan Gadanayak. A collection of patriotic poems based on historical legends of Orissa.

*Āmaci Akarā Varṣe*. Marathi. Autobiography. By Leelabai Patvardhan. An autobiography narrating the eleven years of her married life with the poet Madhav Julian. It focuses mostly on the personality of her husband in an unassuming and objective manner.

*Āpan Kathā*. Bengali. Autobiography. By Rbanindranath Tagore (Thakur), the renowned painter. A delightful account of his formative years.

*Home to India*. English. Autobiography. By Santha Rama Rau. Like Cornelia Sorabji's *India Calling* (1935), and *India Recalled* (1936) it focuses on the internal struggle in a writer who is a part of two cultures.

*En Tantaiyar*. Tamil. Biography. By S. Ampujammal. Daughter's reminiscences of her father, S. Srinivasa Ayyankar.

*Life and Times of Sir Pherozeshah Mehta*. English. Biography. By V.S. Srinivasa Sastri reflecting the author's conviction that it is not the business of biographer to idealize his subject.

*Netājī*. Sindhi. Biography. By Melaram R. Maidasani. The life of Netaji Subhash Chandra Bose, the founder of Indian National Army.

*Arumaipputalvikku*. Tamil. Letters. By S. Satyamurthy. Letters written by the author to his daughter depicting the cultural life of the land and people of Tamilnadu.

*Ievkar Adhyaksalem Ulovp*. Konkani. Lecture. The speech in Konkani of the President, Reception Committee of the Konkani Parishad, Shenoī Goembāb. A masterly analysis of the situation of Konkani.

*Inraiya Tamil Vacananaṭai*. Tamil. Criticism. By M. Arunācalam. A critical work on modern Tamil prose and its problems.

*Kailāsam Kathanā Athavā Gundū Bhandāra Mathana*. Kannada. Criticism. By G.P. Rajaratnam. On the works of T.P. Kailasam.

*Kāvyaṭhika*. Malayalam. Criticism. By Joseph Mundasseri (1903–77). A treatise on the principles of literature, incorporating both the Eastern and Western concepts.

*Lakṣmī Nibandha Samgraha*. Nepali. Essays. By Lakshmiprasad Devkota (1909–59). An anthology of thirty-seven. Highly acclaimed by critic, this work is a landmark in the history of Nepali literature.

*Maqālāt-i yaum-i Iqbal*. Urdu. Essay. By Ali Ahmad Suroor. Essays on Sir Mohammad Iqbal. One of the scholarly and perceptive studies on the great Indian poet,

*Prācīn Bīran*. Punjabi. Textual Criticism. By Gurbax Singh. An important treatise on the manuscripts of the *Adigranth*.

*Prem Cand aur unki afsānah nigāri*. Urdu. Criticism. By Mohammad Akbaruddin Siddiqi. A study of Premchand and his art of short stories.

*Taraqqi pasand adab*. Urdu. Criticism. Published by Idarah-yi Isha'at-i Urdu, Hyderabad. A short account of the Urdu literary movement known as the 'Progressive' movement.

*Trisamku*. Hindi. Literary essay. By S.H. Vatsyayan. These essays are on literature and the creative process; show an enquiring modernist temper, and is especially notable for the essay 'Rurhi aur Parampara', a free adaptation as well as dialogue with T.S. Eliot's *Tradition and the Individual Talent*.

*Urdū Kī 'ishqiyah shā'iri*. Urdu. Criticism. By Firak. Gorakhpuri. An exposition in Urdu on the concept of love in Urdu poetry by one of the major poets of twentieth century Urdu literature.

*Vyavahāra Vijñāna*. Maithili. Essay. By Beshanath Jha. A large work in describing various social customs and rituals in Mithila, some general, some related to the life-cycle of the Maithili Brahmin community.

*Andha*. Urdu. Novel. By Rais Ahmad Jafri, who is more well-known as a poet. Andha is a representative character of the downtrodden in the Western Uttar Pradesh with a symbolical dimension. It is a story of love and cruelty.

*Asamatal*. Bengali. Short-story. By Narendranath Mitra about the hopes, fears and frustrations of the middle-class life in a low key marked by economy and restraint.

*Bhāvai*. Malayalam. Short-story. By Ponjikkara Rafi (b. 1926); noted story writer and novelist, author of the novel *Papikal* (1949).

*The Big Heart*. English. Novel. By Mulk Raj Anand. Its central theme constitutes the conflict between the irresponsible Indian capitalism and the Marxist oriented trade unionism.

*Bitamsa*. Bengali. Short-story. By Narayan Gangopadhyay. Stories about social injustices and oppressed people in a capitalist society. A companion volume to *Duḥśāsan* (1945).

*Catūrī Camār*. Hindi. Short-story. By Suryakant Tripathi, Nirala. The stories



present the struggle of the people of Baisvad region of Avadha, and their complex social relations.

*Cold Rice*. English. Short-story. By S. Nagarajan. Contains twelve short stories largely confined to the geographical milieu of the Coromandel Coast, are skillfully narrated.

*Diṇāmma*. Malayalam. Short-story. By P. Kesava Dev, one of the leading story-tellers. Stories characterises by explicit expression of strong feelings and protest against social injustice.

*Divyā*. Hindi. Novel. By Yaspal. Based on Buddhist age, depicting the struggle of the woman.

*Ghughavtān Pūr*. Gujarati. Short-story. By Chunilal Madiya rated quite high in the history of modern Gujarati fiction. Madiya's style of narration is conventional and quite often sentimental.

*Ijjōḍu*. Kannada. Novel. By V.K. Gokak (Vinayaka). A long novel running into 1,300 pages. Idealistic narrative depicting the blossoming of a personality with a message that harmony is life. Tries to capture the life of North Karnataka during freedom struggle in its wholeness. This saga of social change developed into a larger narrative: *Samarasave Jivana*, published in 1956.

*Janmadinam*. Malayalam. Short-story. By Vaikom Mohammad Basheer, a major Malayalam short-story writer and novelist who brought radical changes in Malayalam fiction. It was followed by other collections of stories including *Ōrmakkurippu* (1946; *Vidḍsikaḷuṭe Svargam* (1948) and *Viśappu* (1954).

*Kāmuki*. Malayalam. Short-story. By Pulimana Paramesvaran Pillai, marked by a highly individualistic style.

*Maṇal Vitu*. Tamil. Short-story. By C.S. Chellappa. Collection of short stories, written in absorbing style narrating everyday life with a fine sense of realism.

*Mansaina Divā*. Gujarati. Narrative. By Jhaverchand Meghani. An unique blending of facts and fiction, based on the life of the outlaws of Kaira district in Gujarat. It bring out the hidden compassion under the rough exterior of the outlaws and criminal. An English translation of this work, *The Earthen Lamp* is published by the Sahitya Akademi.

*Men and Rivers*. English. Novel. By Humayun Kabir. A novel set in villages in East Bengal, depicts life and manners of the poor, unsophisticated and superstitious Muslim fisher-folks on the bank of the Padma.

*Mṛtyuñjayulu*, Telugu. Novel. By Bollimunta Sivaramakrishna. Earliest Telugu novel on Telangana movement against Nizam rule during 1946-48.

*Nati*. Malayalam. Novel. By P. Kesava Dev, one of the authors who brought about a radical change in Malayalam fiction.

*Nilāṅguriya*. Bengali. Novel. By Bibhutibhushan Bandhopadhyay. A tender story

of a peculiar love-hate relationship between the daughter of a rich barrister and her younger sister's private tutor.

*Nisarga Kannada*. Novel. By Mirji Anna Rao. A novel that draws its materials from social life in north Karnataka. A story about the sufferings of the heroine who could not marry her childhood friend.

*Parajā*. Oriya. Novel. By Gopinath Mohanty. It delineates the lives and the innermost patterns of thought process of the *Parajas*, a tribal community in Southern Orissa, with superb craftsmanship and deep understanding.

*Pirah Phutī*. A Sindhi. Short-story. An anthology with Gobind Malhi's preface 'Sāhita Men Inqilabi Tehrik' (Revolutionary Movement in Literature) which gave impetus of the Marxist trend of literary criticism in Sindhi.

*Sāc Nū Phānsī*. Punjabi. Novel. By Jaswant Singh Kanwal. A novel written in a romantic idealistic framework. Early work of an author who later developed became a prominent Marxist novelist.

*Sandīpan Pāṭhśālā*. Bengali. Novel. By Tarashankar Bandyopadhyay. The protagonist is a peasant boy who became a school teacher with the intention of educating others from the lower strata of the society.

*Śāsti*. Oriya. Novel. By Kanhu Charan Mohanty, narrativising the plight of a social outcaste who developed a deep love for a village girl of a well-to-do family.

*Vaiṣṇav*. Marathi. Novel. By V.V. Shirwadker. Based on rural life. But the realities of rural life are overshadowed by the freedom-struggle. The novel are overshadowed by the freedom-struggle. The novel portrays how an ordinary teacher responded to the call of the country and transformed into a leader.

*Āgrā bāzār*. Urdu. Play. By Habib Tanvir. A play evoking the life of a city in all its dimension and fulness through the life and poetry of Nazir Akbarabadi. It achieved tremendous success as a production for its spectacle and variety of characters.

*Avan Viṇḍum Varunnu*. Malayalam. Play. By C.J. Thomas (1918–60). Realistic, well-made play on social problems.

*Captive Soil*. English. Play. By Mrinalini Sarabhai. It is a two-act play with a prologue and an epilogue. Its main theme is patriotism.

*Divār*. Hindi. Play. By Prithviraj Kapoor and others. Two brothers play hosts to some English visitors but a woman among them creates misunderstanding between them. Staged by Prithvi Theatre all over India.

*Gokula Nirgamana*. Kannada. Play. By P.T. Narasimhachar (Pu. Ti. Na.). A *Gītanāṭaka* (religious musical) on the departure of Krishna from Gokula to Mathura. The 'flute' of Krishna is used as a symbol of full blooded life.

*Jivanāsāthi*. Marathi. Play. By H.V. Desai. A Marathi play on man-woman and art-



life-relationship. This play handled sex from a psychological point of view for the first time on Marathi stage.

*Samatvavādi*. Malayalam. Play. By Pulimana Paramesvaran Pillai. The first expressionist play and the most impressive one.

*Vahinī*. Marathi. Play. By M.G. Rangnekar. Much acclaimed, though not very popular, Marathi play on the theme of conflict between individuality and family-status: strongly influenced by Ibsen's *The Doll's House*.

*Bhāsa nāṭakavalī*, tr. and ed. by Jivananda Thakur. Maithili. Drama. Pt. 1 *Abhiṣek nāṭak* (1945), pt. 2 *Dūtavākya, Madhyamavyāyoga, Pañcaratra* (1947); pt. 3 *Urubhanga, Batacarita* (1948). By Bhasa (Sanskrit).

*Cattiya Cōtanai*, tr. by R. Krishnamurti (Kalki). Tamil. Biography. From the Hindi version of *Satyanā Prayogo Athavā Ātmakathā* of Gandhi by Mahadev Desai and Haribhaū Upādhyāya.

*Dukhiyārān*. Part 1 and 2. tr. by Mulshankar Bhatt. Gujarati. Novel. *Les Misérables* by Victor Hugo (English).

*Kalā Etale Śūn?* tr. by Maganbhai Prabhudas Desai. Gujarati. Prose. *What is Art?* by Tolstoy (English).

*Kītancaḷi*, tr. by V.R.M. Chettiyar, Tamil. Poetry. *Gītanjali*. by Rabindranath Tagore (English).

*Krauñcavadh*, tr. by Gopalrav Vidvans. Gujarati. Novel. *Krauñcavadh* by V.S. Khandekar (Marathi).

*Madirotsava*, tr. by P.V. Krishnan Nair. Sanskrit. Verse. Fitzgerald's English translation of Omar Khayyam. Published from Trichur.

*Māhakaviḥ Kṛtyaḥ*, tr. by E.V.R. Namputiri. Sanskrit. Verse. From the Malayalam poems of Ulloor published from Trivandrum.

*Orē Ulakam*, tr. by T.J. Ranganatan. Tamil. Essays. *One World* by L. Willkie Wendell (English).

*Rājaputra Ātikkattin Astamānam*, tr. by A.K. Jayaraman. Tamil. Novel. *Rājput Jivan Sandhyā* by Ramesh Chandra Datta (Bengali).

*Svāmi Mattu Avana Snēhitaru*, tr. by H.Y. Sharada Prasad. Kannada. Novel. *Swamy and His Friends* by R.K. Narayan (English).

*Umarkayyām Pāṭalkar*, tr. by Desikavinayagam Pillai. Tamil. Poetry. Rubaiyat by Omar Khayyam (translated from the English version of Edward Fitzgerald).

*Veniceno Vepārī*, tr. by Hansa Mehta. Gujarati. Play. *The Merchant of Venice* by William Shakespeare (English).

*Aśok*. A Hindi newspaper from Indore. Among its editors at various time were

Khemaraj Joshi, Harihar Lahari, Niranjana Sharma. It has been a source of inspiration for writers, social and political workers.

*Bāla*. A Telugu monthly from Madras, one of the magazines for the development of juvenile Literature. Ed. Nyapati Raghava Rao.

*Caturāṅga*. A famous Oriya monthly magazine devoted to creative and critical writings edited by Brajendra Singh Deo. Published from Balangir.

*Gorkhā*. Nepali. Weekly. First editor: Ramkrishna Sharma. The organ of the All India Gorkha League. It published many writings by eminent poets and authors.

*Śaṅkha*. An Oriya monthly. First edited by Mayadhar Mansinha, then by Jalandhar Dev. Published from Deogarh—Bamanda of Sambalpur district. It was a leading literary journal of the time.

## 1946

*The Revolt of The Royal Indian Navy* (18 February) in Bombay and Karachi. In the workshops 'Hindustan', 'Talwar', 'Chamak', 'Castle Barrack' Union Jack was torn down.

*Communal Riots* (16th August) on an unprecedented scale broke out in Calcutta. By 28th August, more than four thousand persons were killed, sixteen thousand injured and many more had lost their homes. 10th October, Communal Riots started in Noakhali district. Gandhiji went there on 2nd March 1947 and stayed with the people.

*Quit Goa* movement launched against the Portuguese on 18th June in a public meeting in Margao, Goa, by Dr. Ram Manohar Lohia. This was the last phase of the Goan freedom struggle which took culminated in the liberation of Goa in December 1961.

*Quit Kashmir* Campaign launched by the All Jammu and Kashmir National Conference against the Dogra autocracy in the State enters a crucial stage.

The Communist-led Bengal Pradeshic Krishak Sabha launched the *Tebhaga* Movement. The peasants demanded two-third share of the crop that they produced in the landlords' fields instead of half they were then getting. Sri M.N. Rao takes up to the management of M.Seshachalam and Co., a text-book publishing organization, and changes it as 'EMESCO' in 1946. Since then it played a key-role in promoting 'good literature' in Andhra Pradesh.

M.A. class in Oriya language and literature was started in the Ravenshaw College, Cuttack, Arttaballabha Mohanty took over its first Head of the Department.

Est. *Oḍiyā Lekhak Sahayog Samiti* by a group of writers under the leadership of Lakshminarayan Sahu.



d. Amulya Barua (b. 1922). One of the promising poets of Assam, killed in the communal riots at Calcutta. His first collection of poems *Acinā* was published in 1966.

d. B.M. Srikantayya (b. 1844). Popularly known as Bi. Em. Sri. A major Kannada poet, playwright, often considered as the pioneer of *navōdaya* movement that began with his first poetical work: *English Gitagalu* (1921). *Aśvatthāman* (1929) a play written on the model of Greek-tragedies is first of its kind in Kannada. His *Kannadigarige Olleya Sāhitya* (Good Literature for Kannadigas) published in two volumes in 1948.

d. Fasahat Jang Jalīl (b. 1866), Urdu poet. Works include: *Divān-i Jalīl* (?), *Jān-i Sukhan* (1928), *Kalām-i Jalīl* (1928).

d. Gopal Ram Gahamari (b. 1866). Well-known Hindi writer of detective novels, poet, dramatist, essayist. Regarded as the pioneer of detective novels; also published the monthly *Jasūs*.

d. Hawaibam Nabadwipchandra Singh (b. 1897) A great lyric poet of Manipuri. A collection of his lyrics, which were scattered for long was first published in 1980. His translation of Michael Madhusudan's Bengali epic *Meghnādbadh Kāvya* is considered to be a fine work in Manipuri.

d. Jalil Manakpuri, Jalil Hasan (b. 1864). A well-known Urdu poet; disciple of Amir Minai; published his two journals: *Mahbūbkalām* and *Dabdabah-vi Āsif*; and his poetical collections are: *Tāj-i sukhan*, *Jān-i sukhan*, *Rūh-i Sukhan*, *Jalīl Mānakpūrī*, etc.

d. Nanalal Kavi (b. 1877), one of the most distinguished Gujarati poets. Apart from the two epics—*Kurukṣetra* (1926–40) and *Harisaṃhitā*, he wrote a few plays and a four volume biography of his father. Among his major works are *Nhānā rhānā rāsa* (3 Vols. 1910–37) and *Indu Kumār* (3 Vols. 1909–32).

d. Padmanath Gohain Barua (b. 1871). An Assamese novelist and playwright; one of the founder members of *Asamiya Bhāṣār Unnati Sālīnī Sabhā*; edited *Bijuli* (1890) and *Uṣā* (1907). He has written two novels: *Bhānumoti* (1892) and *Lahari* (1892). His well-known historical dramas are *Gadādhār* (1907), *Sādhani* (1911), *Lacit Barphukan* (1915). His highly philosophical prose *Śrī Kṛṣṇa* was published in three volumes in the year 1930.

d. Pramatha Choudhury 'Birbal' (b. 1868). An eminent Bengali essayist, short story writer and poet. He was the editor of *Sabuj patra* (1914), an avant-garde Bengali journal. His works include, *Sanet Pancāśat* (1913), *Teḷ, Nun, Lakḍi* (1906), *Cār iyāri Kathā* (1916).

d. Raghavacharyulu, Tadipatri (known as Ballari Raghava), (b. 1880). A distinguished actor, who wrote a good number of plays, preaching social reform, particularly, widow remarriages; translated *Pracaṇḍa Cāṇakya* from the Bengali play of Dvijendralal and adopted a few plays of Shakespeare.

d. Saqib Lakhnavi (b. 1969). A well-known Urdu poet from Lucknow School; his work includes *Qāsa'id Sāqib Lakhnavī mausūm bah naghmat-i Surūr*.

d. Senoy Goembab—(Vaman Raghunath Varde Valaulikar). (b. 1887). Hailing from Bicholim in Goa. A crusading writer and scholar, a linguist, a novelist, biographer and translator. He brought about a new interest among Goan Hindus to cultivate their own mother-tongue.

d. Thyagaraja Paramasive Kailasam (b. 1885), wrote plays both in English and Kannada. While the English plays exploit the Indian epics the Kannada plays concentrate on contemporary society and its problems. Among his important epic-based plays are: *The Burden* (1933), on a theme similar to Bhasa's *Pratimā Nāṭakam*; *Fulfilment* (1933), and *The Purpose* (1944) based on the Mahabharata Ekalavya story, *Karna: The Brahmin's Curse* (1946), a five act play that is a miniature Mahabharata and *Keechaka* (1947) a posthumous publication based purely on the recitation made to a friend, wherein Kichaka is presented as a tragic hero genuinely in love with Draupadi.

d. V.S. Srinivasa Sastri (b. 1869), An orator and a biographer. Biographical studies include *Life and Times of Sir Pherozeshah Mehta* (1945), *My Master Gokhale* (1946), and *The Thumb-nail* (1946). *The other Harmony* (1945) contains a selection of his speeches.

*Akhtaristān*. Urdu. Poetry. By Akhtar Shirani (1905–48). A collection of poems, most of them are of romantic in nature.

*Aruṇōṭayam*. Tamil. Poetry. By Kambadasan. Collection of poems in praise of the working class and its struggles and sufferings in the capitalist society.

*Āzādī-a-Qom*. Sindhi. Poetry. By Hyderbakhsh Jatoy, a socialist in literature and politics.

*Baṅgāla Kā Kāl*. Hindi. Poetry. By Harivansh Rai Bacchan depicting the frightening misery of the famine in Bengal in 1943.

*Ghūḍṣāra*. Rajasthani. Poetry. By Sri Udayaraj Ujjaival. It is written in the form of *dohas* advising the Rajputs to abandon the life of pomp and splendour and to learn to sacrifice their lives for the country.

*Irāvaṇa Kāvīyam*. Tamil. Poetry. By A.M. Kulantai. A modern epic eulogizing Ravan as the hero. This work was banned for sometimes for its explicit propaganda for the attainment of Dravidian land.

*Jalāl Va Jamāl*. Urdu. Poetry. By Ahmad Nadim Qasimi (b. 1916). A collection of Urdu poems. Qasimi was known for his experimentations with form. These poems too reflect his concern for technical innovations.

*Kalam-e Mahjoor* (Roman script). Kashmiri. Poetry. By Mahjoor. An assortment of the poet's Kashmiri verse, presented for the first time in the Roman script.



*Kurukṣetra*. Hindi. Poetry. By Ramadhari Singh Dinkar. A narrative poem based on the 'Santi Parva' of the Mahābhārata. Written at a time when the memories of the Second World War were fresh on the mind.

*Laila Wa Mustafa*. Kashmiri. Poetry. By Mirza Arif. A *masnavi* on the romantic compulsions of a young couple caught up in the whirlwind of a national calamity.

*Mangū Dī Chabīla*. Dogri. Poetry. By Dinu Bhai Pant. A narrative poem on exploitation of bonded labour by the village money-lender.

*Nāś aur Nirmān*. Hindi. Poetry. By Girija Kumar Mathur. Poems of *Pragativādi* consciousness and *Prayogavādi* transition. The poems have been acclaimed for their beauty, amplitude and powerful symbols and images occasional anti-imperialistic tone.

*Nendre Lotuyae Yoot Koetāh*. Kashmiri. Poetry. By Shamas-ud Din Kafoor (1905–73). An outstanding *vatsun* type poem on the abject poverty of the Kashmiri peasant. The poem first appeared in the weakly *Hamdard* and was later included in the *Payāme Kāfoor*.

*Pighlate Patthar*. Hindi. Poetry. By Rangeya Raghava. Poems strongly influenced by Marxism.

*Prēma Kāśmīra*. Kannada. Poetry. By K.V. Puttappa (Kuvempu). Fifty-six love poems idealizing conjugal love. The poems centred around the 'Hara-Girija' image of ideal couple.

*Rangīlā Bhāiā*. Punjabi. Poetry. By Ishar Singh Ishar. A collection of humorous verses. Bhaia, a humorous character created by the poet, reappears in other works of the author.

*Sadeāveliṃ Fulaṃ*. Konkani. Poetry. By Bayabhav alias Kashinath Shridhar Naik, poems relating to land, people and their cultural life.

*Sādhabajhia*. Oriya. Poetry. By Mayadhar Mansinha. A romantic work depicting the love of a girl for a foreigner. It received wide acclaim for its subtle language and deep pathos.

*Shikwa-e-Iblīs*. Kashmiri. Poetry. By Abdul Ahad Azad. A powerful Kashmiri poem ventilating a non-conformist's growse against the unquestioning submissives. Though reminiscent of Iqbal's Urdu poem on the same theme, the poem of Azad registers a significant departure in tune with the changed times.

*Sīp*. Rajasthani. Poetry. By Chandrasinha. Nine pieces of poetic prose. Only a few writers have written poetic prose in Rajasthani.

*Sulocanā*. Nepali. Poetry. By Lakshmiprasad Devkota. An epic (based on a social theme) written in response to a challenge by the pundits to prove his credentials as an epic poet. More than a dozen Sanskrit metres have been used in it and it does not defy any of the epical norms laid down by Sanskrit poetics. One of the finest examples of formulaic poetry.

*Vijaya Śrī*. Telugu. Poetry. By Papayya Sastri, Jandhyāla. A popular *Kavya* in classical metre; on the theme of Arjuna's victory; it was also an allegory of the freedom struggle.

*Apology for Heroism*. English Autobiography. By Mulk Raj Anand. An extremely objective self portrayal; the work is an indispensable aid for the appreciation of Mulk Raj's novels.

*Munrumācam Katuṅkāval*. Tamil. Autobiography. By Kalki (R. Krishnamūrti). Experiences of the author during his imprisonment at Cuddalore Jail for participating in the freedom struggle led by Mahatma Gandhi.

*Kannada Nādina Mincina Mahileyaru* Kannada. Biography. By P.B. Desai. Biographies of eleven leading women of Karnataka.

*Nāṅku Kavimaṇikaḷ*. Tamil. Biography. By V.R. M. Chettiyar. It is a study in Tamil the life and works of Shelley, Keats, Tagore and Kampan in the perspective of world literature.

*Āndhra Kavi Taraṅgiṇī*, Vol.I. Telugu. Literary-history. By Seshaiiah, Chaganti (1881–1956). The work was originally planned in 20 volumes but only 10 volumes were released, the last volume was published in 1953.

*Arvācīn Kavītā*. Gujarati. Literary history. By Sundaram. An outline of Gujarati poetry since 1845 to 1945. An authentic Gujarati work on the history of modern poetry containing information about many minor poets.

*Aśvatthāman*. Kannada. Criticism. By V. Seetharamayya. Critical appreciation of B.M. Sreekantayya's tragic play of the same title.

*Dattavāṇi*. Kannada. Criticism. By G.B. Joshi. On the poems of the eminent Kannada poet D.R. Bendre.

*The Discovery of India*. English. History. By Jawaharlal Nehru. Written in prison at Ahmednagar Fort, the work on Indian history noted for its elegant style is a discovery not only of the writer but of every modern Indian of his cultural heritage.

*Dr̥ṣṭipāt*. Bengali. Belle lettres. By Yayabar (Binay Mukhopadhyay). A delightful account of the life and manners of the people of Delhi told in sophisticated prose. It also contains a well-told story of a frustrated love which gave this work an unprecedented popularity.

*Gāndhīgītā*. Sanskrit. Treatise in defence of Gandhi's non-violence. By Indira Vidya Vachaspati. (A Marathi work under the same title incorporating Gandhi's philosophy in dialogue forms was published in 1919).

*Indina Kannada Kāvyaḍa Gottuguriaḷu*. Kashmiri. Criticism. By V.K. Gokak. A critical survey of modern Kannada poetry and its achievement.



*Kāler Putul*. Bengali. Essay. By Buddhadeb Basu. On post-Tagorean poets and their writings. Attempts of a modern writer to introduce and popularize some of his fellow poets to the readers.

*Kāvya Vihāra*. Kannada. Literary criticism. By K.V. Puttappa (Kuvempu). The author argues in favour of poetry for poetry's sake.

*Kiriṣṭuvat Tamilttonṭar*. Tamil. Literary history. By R.P. Sethu Pillai. A Tamil work on the contribution of Christian scholars such as Beschi, Pope, Caldwell and Vitanayakam Pillai to Tamil literature and culture.

*Nayā afsānah*. Urdu. Criticism. By Vagar Azim. On modern Urdu short-story writers. This is a sequel to his earlier work *Fann-i-afsānah nigāri* (1935), a work on short-story.

*Purōgamana Sāhityam*. Malayalam. Essay. By E.M.S. Nampudirippadu, leader of Marxist Communist Party (b. 1909). A work on the Marxist concept of progressive literature which influenced the writings of many young authors.

*Vaṭamoli Nūl Varalāru*. Tamil. Literary history. By P.S. Subrahmaniya Shastri. One of the best works available in Tamil on the history of Sanskrit literature.

*Yuttakāla llakkiyam*. Tamil. Essay. By N. Subrahmaniam. Collection of essays depicting the life of the people as reflected in literature during the time of world war.

*Ādarśam*. Telugu. Novel. By Antati Narasimham written in 1946 but published in 1950. The theme is on inter-caste marriages, particularly between the caste Hindus and Harijans. The writer is highly critical of Congress leaders for ignoring the noble ideals preached by Gandhiji.

*Āj-Kal-Parśur Galpa*. Bengali. Short-story. By Manik Bandyopadhyay. All the stories, as the title indicates deal with contemporary problem and reflect the author's faith in people's struggle.

*Bānabaṭṭa Kī Ātmakathā*. Hindi, Novel. By Hazari Prasad Dvivedi. A landmark in Hindi novel. Based on Banabhatta's *Harṣacarita* and *Kādambarī* it presents the biographical account of Banabhatta and recreates the society of his time; the religious sects, different schools of philosophical thought, festivals, ceremonies in minute details with great evocative power.

*Calō Dilli*. Kannada. Novel. By Archaka Venkatesh. On the INA and its leader Subhas Chandra Bose.

*Civaraku Migilēdi*. Telugu. Novel. by Bucchibābu. Its title means 'that which remains in the end'. The quest of the protagonist from passion for physical beauty to love for the humanity is the focal print of the narrative. The use of 'stream of consciousness' techniques, and the highly poetic images makes the novel a milestone in Telugu fiction.

*Dhvajarakṣaṇe*. Kannada. Short-story. By P.T. Narasimhachar (Pu. Ti. Na.). The title story depicts inner conflict of an idealist youth.

*Davandva*. By V.V. Bokil. Marathi. Novel. Acclaimed for the complex characterization of the protagonist *Bani*.

*Gharaunda*. Hindi. Novel. By Rangeya Raghav. A story of student's life in a college, also a satire on religion and social system. It has no parallel in Hindi so far as the depiction of the student life is concerned.

*Gharībani Jo Warso*. Sindhi. Novel. By Naraindas Bhambhani. It portrays the tragic end of one Piru, a poor crippled man, who dies because of selfish attitude of the people around him.

*Girtī Divārem*. Hindi. Novel. By Upendranath Ashk based on the life of a lower middle-class family, its economic distress and emotional frustration. Influenced by Premchand and Virginia Wolf.

*Gunāhō Ka Devtā*. Hindi. Novel. By Dharmavir Bharati, an able representation of the conflict between passion and emotions through two female characters.

*The English Teacher*. English. Novel. By R.K. Narayan. Perhaps partly autobiographical, it deals with a crisis in the protagonist, Krishnan's life and his efforts to come to terms with that crisis.

*Hindina Kategaḷu*. Kannada. Short-story. By K. Shankara Bhat depicting the rural life in South Kannada district.

*Jāgarī*. Bengali. Novel. By Satinath Bhaduri. Set against the background of the Quit India Movement of 1942, the novel portrays the life of a family of four, parents and their two sons, all waiting through the night for the execution of one son. This is one of the finest political novels ever written in Bengali.

*Jhānsi Kī Rānī*. Hindi. Novel. By Vrindavanlal Varma. Based on the heroic life of the queen of Jansi and the people of Bundelkhand.

*Leikonnungda* (In the Bower) Manipuri. Short-story. By Sitaljit. A collection of five short stories claimed as the first short stories in the language. Sitaljit also published another collection, *Leinungsi* in the same year. His stories reflect profound concerns about religious superstitions and social injustice.

*Mādayya Mattu Vēṇu Ivara Koneya Dingaḷu*. Kannada. Short-story. By S.R. Narayana Rao (Bhāratīsuta). Two lengthy stories depicting the rural life of Coorg. The authors style is unique with a fine blending of Kodava language and Kannada.

*Mittir bāḍī*. Bengali. Novel. By Asapurna Devi. The narrative develops through interactions between the members of a joint family and through its every day problems, some dull and predictable, some interesting. An authentic account of the Bengali middle-class domestic situation.

*Namaskāra*. Oriya. Novel. By Batakrushna Praharaj. Based on social evil like old



man's marriage with young girl, alimony, conversion to other religion due to the rigid customs of Hindu society.

*Nirvasit.* Hindi. Novel. By Ila Chandra Joshi deals with the upheaval of the middle-class life during Second World War and after.

*Pādarnān Tirath.* Gujarati, Novel. Jayanti Dalal. A novelette based on the Quit India Movement marked by fine characterization and analysis of human mind. A realistic work written in a restrained prose. One of the noteworthy works in Gujarati literature.

*Paraśmani.* Assamese. Short-story. By the well-known short-story writer and novelist Sayed Abdul Mallik (b. 1919). Love and sex are some of the themes of these short stories. Almost all the stories betray author's compassion for and involvement with the downtrodden.

*Pārṭi Camred.* Hindi. Novel. By Yasopal. An ideologically motivated story about a rich man of loose character and a girl devoted to Marxism.

*Pio Puttar.* Punjabi. Novel. By Surinder Singh Narula. A pioneer work written in critical realistic tradition. Set in urban social milieu, the novel studies existential situation of two generations of a lower middle-class family.

*Pratibhā.* Oriya. Novel. By Harekrushna Mahatab. A political novel by arch freedom-fighter and statesman highlighting the inhuman torture experienced by the freedom-fighters, the fake trial of the British judicial courts and oppression of the landlords on their subjects.

*Rakta Tarpaṇa.* Kannada. Novel. By T.R. Subba Rao (Ta. Ra. Su.). An exciting narrative with Indian freedom movement as its background.

*Tede Meḍe Rāste.* Hindi. Novel. By Bhagavaticharan Varma. The story with a Jamindar family of Uttar Pradesh at its centre presents the rural India of early 1930s vividly. The father represents the feudal values while his three sons three political ideologies—Gandhian Ahimsa, revolutionary terrorism and communism.

*Thigal.* Marathi. Novel. By V.V. Bokil. Portrays human relationships realistically, its theme being mental orphanage and loneliness.

*Tin 'auraten.* Urdu. Short-story. By Saadat Hasan Manto. A collection of powerful short stories each of them distinguished by a well constructed plot and sophisticated narration.

*Viṣād Maṭh.* Hindi. Novel. By Rangeya Raghav against background of the terrible famine of Bengal and the cruel exploitation of the capitalist class.

*Zaidi Kā hashr.* Urdu. Novel. By Majnun Gorakhpuri (Ahmad Siddiq) strongly influenced by Hardy; deals with human tragic situation in general and no concern for the contemporary social situation.

*Akkamahādēvi.* Kannada. Play. By B. Puttaswamayya. A play in three acts depicting the life of Akkamahadevi the famous Virashaiva poetess.

*Amaiti*. Tamil. Play. By Bharatidasan. A mime play written with a strong message of equality among men and women in the dialectical process of social changes.

*Dayamānūs*. Marathi. Play. By Nagesh Joshi, a popular play. The theme is of a sacrificing elder brother.

*Hebberaḷu*. Kannada. Play. By Manjeshwara Govinda Pai. A play on the story of Ekalavya. Drōṇa's inner conflict has been narrated beautifully in verse. In this play written on the model of Greek tragedies the author employed chorus (gonda. adavaru) successfully.

*Jētākkaḷ*. Malayalm. Play. By Ponkunnam Varki (b. 1910). He has written a number of similar plays.

*Kalākār*. Punjabi. Drama. By Sant Singh Sekhon based on the mythical narrative of 'Indra and Ahalya', the play is an attempt to reinterpret the ethical situation in a modern context.

*Karna: The Brahmin's Curse*. English. Drama. By T.P. Kailasam. Written as 'an impression of Sophocles in five acts' and based on the Mahabharata episode of the fatal curse of the Guru Karna deceived, the play is meant to highlight the fate of Karna as truly tragic.

*Mūlia*. Oriya. Play. By Ramachandra Misra. A play on the return of the prodigal son of a daily labourer to his native village, being disillusioned by urban hypocrisy.

*Pākistān*. Hindi. Play. By Seth Govind Das against the idea of divided India and the two-nations theory.

*Pratima*. Malayalam. Drama. By K. Ramakrishna Pillai. A realistic play with political significance. Ramakrishna Pillai, a prolific dramatist, has written several plays with political undertones.

*Runumi*. Assamese. Drama. By Suresh Chandra Goswami. A play strongly influenced by Ibsen.

*Vaṅgīva pratāpa*. Sanskrit. Drama. By Haridasa Bhattacharya Siddhanta-Vagisha. A drama in eight acts describing the heroism of Pratapaditya of Jessore against Manasimha, the general of Akbar.

*Annai*, tr. by P. Ramaswami. Tamil. Novel. *Mother* by Maxim Gorky (From English).

*Divya Jīvanamu*, tr. by Veluri Sivaram Shastri. Novel. Victor Hugo's *Les Misérables* (English). This novel has been translated by many authors but this is the most popular work.

*Dūrace Dive*, adapt. by V.V. Shirvadkar. Marathi. Play. Oscar Wilde's *Ideal Husband* (English).



*Gīrvāna Kekāvali*, tr. D.T. Sakurikar. Sanskrit. Poems. Morapant's poems of the same title (Marathi).

*Gorā* part 1 and 2, tr. by Ramanlal soni. Gujarati. Novel. *Gorā* by Rabindranath Thakur (Bengali).

*Intiyaccirukataikaḷ*, tr. by S. Guruswamy. Tamil. Short-story. Short stories translated from other Indian languages.

*Kavitānjali*, tr. T.V. Kapāli Shastri. Sanskrit. Poems. From Sri Aurobindo's poems in English.

*Mātī*, tr. and abridged by Vyankatesh Vakil. Marathi. Novel. Pearl Buck's *The Good Earth* (English).

*Mōḷī*, tr. by Kusumavati Deshpande. Marathi. Novel. Mulk Raj Anand's *Untouchable* (English).

*Panimuṭakkam*, adapt. by C. Narayana Pillai. Malayalam. Play. John Galsworthy's *Strife* (English).

*Pūrvaraṅgam*, adapt. by Bhamidipati Kameswara Rao. Telugu. Play. Moliere's *Love is the Best Doctor* (English).

*Ramānātha*, tr. by K.S. Haridasa Bhat. Kannada. Novel. *Gaban* by Premchand (Hindi). Second edition published in 1955 with changed title *Candrahāra*.

*Saṅghdas Ganikṛt Vasudevahindi*, tr. by Bhogilal Sandesara. Gujarati. Poetry. *Vasudevahindi* by Saṅghdasgani (Prakrit).

*Svarṇalatā*, tr. by P.S. Nellaiyappa and P. Natarajan. Tamil. Novel. *Svarṇalatā* (Bengali) by Taraknath Bandyopadhyay. Translated from the English version of Daksinacharan Ray.

*Umar Khayyām*, tr. by Madhavapeddi Bucchi Sundara Rama Shastri. Telugu. Poetry. Omar Khayyam's *Rubaiyat* (English).

*Abhyudaya*. A Telugu monthly for promotion of progressive literature; started from Vijayawada, with Chadalavāda Pitchaiah as its editor.

*Biśāla Utkal*. An Oriya fortnightly by Ghanashyam Nayak published from Rourkela. Later became a weekly. Its main objective was to highlight demand of Oriyas for unification of the scattered Oriya-speaking tracts.

*Himālay*. A Hindi magazine. Ed. by Shivpujan Sahay from Patna. It has an important place in Hindi criticism.

*Journal Da Santa Igreja Lusitana Do Oriente* (Journal of the Holy Portuguese Church of the East)- A Portuguese Weekly. Ed. by Canon Cactano Joao Peres, spoke out in defence of Goan and oriental interests.

*Mehrāṇ*. A periodical in Sindhi, sponsored by Sindhi Abadi Board, Hyderabad, Sindh (now Pakistan).

## 1947

India wins freedom but is divided. A new state, Pakistan, is created. Consequently the greatest exodus in human history takes place. The whole subcontinent came into the grip of communal frenzy.

Establishment of a broadcasting station, Radio Kashmir Jammu, at Jammu.

Est. *Apatan Sāhitya Parisad*. Gangtok, Sikkim by Nepali writers and social worker. The term *Apatan* was coined by taking initial letters of four writers: Agamsimha Tamanga, Padmasimha Subba, Tulasibahadur Chetri, Norbu Tsering. This is the first Nepali literary organization in Sikkim. Of all the members, Tulasibahadur Chetri was the most creative. His collection of poems *Indrakīl Puṣpāñjalī* was published in 1950.

Est. *Telugu Bhāṣā Samiti* in Madras anticipating the formation of linguistic states shortly, to meet the future challenges of the state. The Samiti brought out a comprehensive Encyclopaedia in Telugu in 16 volumes.

d. A.K. Coomaraswamy (b. 1877). A thinker and a critic, is a prolific writer on themes of Indian art, religion and culture. Among his significant works are *Art and Swadeshi* (1911), *Introduction Indian Art* (1913), *Rajput Poetry* (1916), *The Dance of Shiva* (1918), *The Transformation of Nature into Art* (1934), and *Figures of Speech or Figures of Thought* (1946). Coomaraswamy is an Indo-Sinhalese, the son of a Sinhalese Tamil and an English mother. In view of his deep involvement with India and the huge corpus of his works related to India, he has been always considered by historians as an Indian writer.

d. 'Bee' (Narayan Murlidhar Gupta), (b. 1872). A noted Marathi poet, his only collection of poems is *Phulañci Onjal* (1934), containing only fifty poems.

d. Dada Vaidya alias Ramachandra Panduranga Vaidya (b. ?), famous Ayurvedic physician of Ponda, Goa, who edited *Prācī Prabhā*, a journal in Marathi with Konkani prose-pieces too. He wrote in Konkani too and defended of the language as a medium of primary instruction.

d. Dharmanand Kosambi (b. 1876). A noted Marathi scholar of Buddhism. Author of *Buddha*, *Dharma Āni Sangha* (1910), *Buddhalīlāsara sangraha* (1914), *Laghupāth* (1917).

d. Duvvuri Rami Reddi (b. 1897). A great Telugu poet of *Bhāva Kavitā* period, particularly known for pastoral poetry. His *Kṛṣṇavaludu* (1919) is one of the outstanding works in modern poetry. *Vanakumārī* (1918) is also remarkable among *Khanda Kavyas*. His *Pānaśāla* (1934), translation of Omar Khayyam directly from Persian is another fine work.

d. Hotchand Mulchand Gurbakhshani (b. 1883). A distinguished scholar in Sindhi, who edited *Śāh Jo Risālo* (1923). Adopting new critical methods, he wrote a scholarly introduction to the *Risālo*, dealing with Shah Abdul Latif's life as also with various aspects of his poetry.



d. Jhaverchand Meghani (b. 1897). The noted Gujarati poet, novelist and translator. Gandhiji called him 'National Poet', his poetry being the reflection of the Indian People's determination to achieve political freedom. Among his major works are: *Yugavandanā* (1935), *Ektārāo* (1940) and *Ravindra Vīṇā* (1944)—collection of poems. The last one consists of transcreation of Tagore's works. He has written more than hundred short stories, collected in three volumes: *Meghanini navalikao* (1931-46).

d. Joseph Furtado (b. 1872). A Goan poet known for his sweet and simple songs that recall the pleasures of the country in *A Goan Fiddler* (1927), and *Collected Poems* (1942). Other works include *Poems* (1901), *The Desterrado* (1929) somewhat Blakean in nature, and *Songs of Exile* (1938).

d. Joao Agostinho Fernandes (b. 1871). A noted Konkani dramatist, probably the first to begin a new genre called 'Teatro' (a sort of an operetta, with songs in between dramatic scenes, often not connected with the main drama but commenting, albeit satirically, on socio-political foibles of the day. Authored some thirty such theatrical compositions, the outstanding being *Batṭkārā*—Part I (1909) and II (1916); *Doticēm Kestāuṁ* (1937) and *Kunbi Jāki* (1949).

d. Kalidas Gujeranwalia (Pandit Maan Singh) (b. 1882). A major Punjabi poet; wrote many Kissas, such as 'Puran Bhagat', 'Hakikat Rai', 'Prahlaḍ Bhagat', 'Gopi Chand' and 'Rājā Rasalu'.

d. Kishinchand 'Bewas' (b. 1885). An epoch-making poet in Sindhi, who brought new changes in both form and content. He inspired and trained a new group of Sindhi poets of whom Hundraj Dukhayal, Hari Dilgir, Ram Panjwani and Prabhu Wafa are prominent. His works are collected in *Sad'u Parādo Sāg'yo*, published in 1984.

d. Mallādi Visvanātha Sarma (b. 1900) (popularly called-Visvanātha Kavirāju). A popular dramatist in Telugu. His *dongāṭakamu* is one of the important modern plays. Associated with the famous 'Surabhi' theatre group and wrote plays for them.

d. Mirza Farhatullah Beg (b. 1884). An Urdu humorist. Had more than one pen name; wrote humorous essays of which there are several volumes. A lover of old culture (especially of Delhi) he is famous for his biographical sketches of novelist Nazir Ahmad and journalist Wahiduddin Salim. Some critics consider biographical sketches to be his forte. Published: *Nazir Ahmad Kī Kahānī Kuch unkī aour kuch merī zabānī* (1952).

d. Nagendra Narayan Chaudhury (b. 1881). One of the foremost short-story writers in Assamese. The contemporary Assamese life comes out with all its colour and beauty in his short stories. His short stories lie scattered in different magazines.

d. Narasimha Chitaman Kelkar (b. 1872). A Marathi journalist, essayist, playwright, novelist, short-story writer. A close associate of Lokamanya Tilak. Editor of *Kesari* during Tilak's imprisonment and after Tilak's death.

d. Tekumalla Achyuta Rao (b. 1880). One of the major critics in Telugu, known for his English work *Pingali Surana, His Life and Works* (1941).

d. Sajjad Hyder Yaldram (b. 1880). A noted author to react against the dominance of reformism and didacticism in Urdu and to introduce romanticism in Urdu novels. He was influenced by Turkish literature during his visit in Turkey. Wrote novels and short stories which breath romantic sensibility. His novels *Salis Bilkhair* (1932) and *Zohra*, based on Turkish novels, use Turkish locale.

d. Sukanta Bhattacharya (b. 1926). An eminent Bengali poet with Marxist ideology. His works include, *Chāḍpatra* (1948), *Ghum Nei* (1948), *Purbabhās* (1950).

*Akhir-i Shab*. Urdu. Poetry. By Kaifi Azmi (real name: Asar Husain Rizvi). A collection of poems of a poet who rebelled against religious orthodoxies and social inequality.

*Arāvalī Kī Ātmā*. Rajasthani. Poetry. By Manohar Sharma. A collection of poems including the nature poems like 'Aravali', 'Jharano' and 'Tibā'.

*Dipādamalli*. Kannada. Poetry. By K.S. Narasimha Swamy. Some of these poems are a departure from the poet's earlier stance. The work projects a more mature and complex world view and looks for new models to understand the meaning of life and history.

*Dūdhasāgar*. Marathi. Poetry. By B.B. Borkar. Collection of poems, highlighting his differences from Tambe whose follower he is supposed to be. Tambe's genius had a dramatic element while Borkar's in passionate expression. The feminine charm, intensity of love, nature and mysticism—all fuse into one to form a different world of beauty.

*Jibanacitā*. Oriya. Poetry. By Mayadhar Mansinha. A collection of poems, metaphysical in tone.

*Kāhi Kavītā*. Marathi. Poetry. By B.S. Mardhekar. Collection of poems on the futility and the meaninglessness of life in the background of a war-ravaged world.

*Kamaḷāvana*. Oriya. Poetry. By Mayadhar Mansinha. A long poem, romantic in vision narrated against the background of pre-independent India.

*Kannikkoyttu*. Malayalm. Poetry. By Vailoppalli Sridhara Menon. A collection of lyrics, quite different from the model created by Changampuzha, more restrained, more thought-provoking and more close to the realities of life.

*Kobar-gīt*. Maithili. Poetry. By Kashikanta Mishra. 'Madhup'. A collection of marriage songs sung in the 'Kohabar' where the men and wife meet for the first time along with other ladies singing songs of a special kind.

*Kṛṣṇāyan*. Hindi. Poetry. By Dvarika Prasad Mishra. (written in 1942). Epic written in Avadhi based on Krishna legends from 'Mahābhārata', 'Sṛīmadbhāg-



vata', 'Sūrsāgar' and 'Sisupālavadhā' etc. with contemporary political and social overtones.

*Lamian Vatan*. Punjabi. Poetry. By Amrita Pritam. A collection of poems mainly lyrical in nature containing rich imagery of romantic love.

*Manenāhin*. Oriya. Poetry. By Kalindi Charan Panigrahi. A collection of romantic poems by one of the pioneers of modern poetry.

*Nind Ke Bādal*. Hindi. Poetry. By Kedarnath Agarwal, a well-known poet of the *Pragativādi* movement. The beauty of nature and the rhythm of the life of the common man are the themes of these poems. The language of common people has been used with great competence.

*Pāñcajanya*. Oriya. Poetry. By Nityananda Mahapatra. This is one of the collections of poems, which marked the beginning of a new age in Oriya poetry.

*Pūrbalekh*. Bengali. Poetry. By Bishnu Dey. Bengali poems revealing a mind disturbed by the socio-political change.

*Sabrang*. Urdu. Poetry. By Akhtarul Imam. A collection of poems, some of them are allegorical in form, and some are satirical in tone. These poems are directed mainly against the rigidities of social classes and their value system. The work reminds the famous Persian allegorical work *Mantequt Fair of Attar*.

*Sāmadhenī*. Hindi. Poetry. By Ramadhari Singh Dinkar. The poems reflect the poet's social concern transcending the boundaries of the nation.

*Sandiper Car*. Bengali. Poetry. By Bishnu De. The poet derives his theme and power from peasant movement and in the folk forms. Known as a 'difficult poet' De chooses a simpler and fluent diction in these poems.

*Svarṇ dhuli*. Hindi. Poetry. By Sumitranandan Pant. The poems show traces of influence of the philosophy of Sri Aurobindo. A translation of Swami Vivekanand's *Song of the Sanyāsin* under the title *Sanyāsi Ke Gīt* is included in the collection.

*Svarṇa Kirāṇ*. Hindi. Poetry. By Sumitranandan Pant. Shows influence of the philosophy of Sri Aurobindo.

*Vanamālā*. Telugu. Poetry. By Rayaprolu Subba Rao. A collection of twenty-nine lyrics romantic in temper.

*Varṣā*. Marathi. Poetry. By Shanta Shelke. This is the first collection of the poetess related with the Ravi Kiran Mandal, especially with Madhav Julian. Main themes of these poems are nature and love.

*Vira Gulāba*. Dogri. Poetry. By Dinu Bhai Pant. A modern ballad describing in stirring stanzas the heroism and valour and strategic skills of young Gulab Singh (later Maharaja Gulab Singh of Jammu and Kashmir) in a battle with the Sikh invaders, in the battle of Jammu.

*Yug Kī Gaṅgā*. Hindi. Poetry. By Kedarnath Agarwal *Pragativadi* Hindi poems. The social inequality as well as the beauty of nature have been presented in a series of fresh imagery drawn from the folk-life.

*Ātmakathā*. Hindi. Autobiography. By Rajendra Prasad. An early political autobiography in Hindi, of the first President of the Indian Republic.

*Makhamalīcā Paḍadā*. Marathi. Autobiography. By Vasant Shantaram Desai. An autobiography depicting the history of Marathi theatre. The author was a playwright and renowned critic.

*Ninaivin Alaikaḷ*. Tamil. Autobiography. By T.S. Rajan. One of the best autobiographical works in Tamil. T.S. Rajan started his career as a doctor in Burma, later joined the Rajaji Ministry in 1937, but left the politics in 1939.

*Tiru. Vi. Ka. Vāḷkkaik Kurippukal*. Tamil. Autobiography. By Tiru Vi. Kalyanasundara Mutaliyar written in the form of diary. The author started his career as a Tamil teacher and later turned into a Trade Union leader of Tamilnadu, and finally a journalist and politician.

*Unmaiccittiraṅkaḷ*. An autobiography in Tamil by V.M. Kothainayaki Ammal. The author, who wrote more than 100 novels, narrated many interesting anecdotes from her life.

*Among the Great*. English. Memoir. By Dilip Kumar Roy. A detailed transcript of the conversations that Roy had with Rolland, Gandhi, Tagore, Russell and Sri Aurobindo. The conversations have been authenticated by these men.

*Napikaḷ Nāyaka Mānmiyam*. Malayalam. Biography. By Daud Shah. A biography of the Prophet Muhammad.

*Sāin Qutub Sāh*. Sindhi. Biography. By Jhamandas Bhatia. On the life and mission of the Sindhi Sufi poet Qutub Shah.

*Sāvarkar Caritra*. Marathi. Biography. By S.L. Karandikar. A biography of Savarkar. Savarkar himself had gone through this book. It gives a detail account of Savarkar's world-famous leap into the Ocean and his transportation to the Andamans.

*Vivekānanda-Carita*. Sanskrit. A biography of Swami Vivekananda. By K.S. Nagarjan.

*Acalum Nakalum*. Tamil. Literary criticism. By A. Muthusivan. It contains four essays; first among them titled 'Acalum Nakalum' deals with the concept of imitation as enunciated by Plato.

*Ilakkiya Makalir*. Tamil. History. By Nanampal. On the status of woman in ancient time as reflected in Tamil literature; an extensive study on female characters in ancient Tamil particularly the epics.

*Karṇana Mūru Citragaḷu*. Kannada. Criticism. By (Sam. Ba. Joshi) Shankara Balakrishna Joshi. A study of the character of Karna as portrayed in the three epics, *Mahābhārata*, *Pamṇa Bhārata* and *Kumāravyāsa Bhārata*. Much appreciated work in Kannada for its comparative approach.



*Kavitaiyum Vāḷkkaiyum*. Tamil. Criticism. By A. Muthusivan. One of the best works on Tamil literary criticism.

*Kāvya Darpan*. Hindi. Criticism. By Ram Dahin Mishra. Indian and Western poetics, in a comparative framework.

*Kāvyaṭattavavicār*. Gujarati. Criticism. By Anandshankar Dhruv. Edited by Ramnarayan Pathak and Umashankar Joshi. The volume contains articles on literary principles and reviews. It is an important addition to Gujarati criticism.

*Manipur Itihās*. Manipuri. History. By Raj Kumar Sanalal Sinha. A history of Manipur.

*Mazlūm Sindh*. Sindhi. History. By Melaram R. Maidasani. On the plight of Sindh exploited by alien invaders in the past.

*Ngangoy parong*. Manipuri. History. By Asangam Minaketan Simha. A work describing ancient relics and sacred places. 2nd ed. 1952.

*Paścimapathika*. Oriya. Travelogue. by Mayadhar Manasinha. An acclaimed travelogue in Oriya, written in and about London, where the writer went for higher education.

*Rūpabhadrata*. Malayalam. Criticism. By Joseph Mundasseri. Written against the Marxist part of view, causing a serious debate that led to the split in the progressive literature works.

*Yālnūl*. Tamil. Music. By Vipulananda Atikal. A history of ancient Tamil music and musical instruments particularly the *Yāl*. Vipalananda Atikal has done yeoman's service to Tamil music by deciphering the structure of *Yāl* as mentioned in ancient Tamil literature.

*Amrtara Santāna*. Oriya. Novel. by Gopinath Mohanty. On the life of Kondha of Koraput district, an Adivasi tribe. The novel presents a graphic account of the tribal culture, as well as the struggle of men and women with nature and tradition.

*An Astrologer's Day and Other Stories*. English. Short-story. By R.K. Narayan. Contains thirty stories of which twenty-four were published in earlier volumes, eight in *Malgudi Days* (1942), four in *Dodu and Other Stories* (1943), and twelve in *Cyclone and Other Stories* (1944).

*Bindūcī Katha*. By G.N. Dandekar. Marathi. Novel based on the life of refugees from Punjab.

*Conflict*. English. Novel. By Amir Ali. The novel is significant in that it is the only Indian English novel that almost exclusively depicts the Indian student community's participation in the freedom struggle.

*The Cow of the Barricades and Other Stories*. English. Short-story. In setting and

theme the short stories in the collection though written in English are typically Indian and some of them make use of myths, legends, and symbols that are rooted in Indian tradition and culture.

*Elgār*. Marathi. Novel. By S.N. Pendse. Narrates how the intimate relations between the Hindus and the Muslims got perverted due to political machination and how a menacing wave of hatred, violence and suspicion spread and dominated the conscience of human being.

*Hāsulī Bāker Upakathā*. Bengali. Novel. By Tarashankar Bandyopadhyay. It depicts the community life of the *Kahar's*, semi-tribal landless field labourers, their rich tribal culture and uninhibited ways of life. Tarashankar's vivid and competent portrayal of the *Kahars* has an epic quality, a feature of all his major novels.

*Imā*. Manipuri. Novel. By Shitaljit Singh. A story celebrating love of a mother in simple and lucid Manipuri.

*Kacnār*. Hindi. Novel. By Vrindavanlal Varma. The time of the narrative is late 18th century, the place Dhamond estate of Bundelkhand under Rajagadas, main events the invasion of the Marathas, the attack of Pindaris and the prosperous live of the Gosains, and also the beginning of the rise of British power.

*Kalej Bay* (College Boy) Oriya. Novel. By Surendra Mohanty. It deals with aimlessness and distraction of college students. The beginning of this novel has been in epistolary style.

*Kāñāmamu*. Oriya. Novel. By Lakshmikant Mahapatra. A famous social novel based on the rural life of Orissa.

*Luhāra Maṇiṣa*. Oriya. Novel. By Kalindi Charan Panigrahi. This social novel is an extension of the writer's famous novel, *Māṭira Maṇiṣa* (1931). In this novel it is depicted how a 'Matira Manisa' (a man of earth) became a Luhara Manisa (a man of iron) in joining the freedom movement. The protagonist is a Gandhian.

*Mahākal*. Hindi. Novel. By Amritlal Nagar against the background of one famine in Bengal, heightening shows the atrocities by the Jamindar and tradesman.

*Manvini Bhavāi*. Gujarati. Novel. By Pannalal Patel. It is acclaimed as one of the greatest Gujarati novels based on the life of a region with a distinct cultural identity. For the first time in the history of Gujarati fiction one finds such realistic depiction of a tribal society. Basically a love story it is written in a unique diction mixed with classical and colloquial vocabulary. It received the Jnanpith prize (1984).

*Paihlā Phulla*. Dogri. Short-story. By Bhagawat Prasad Sathe. The first collection of Dogri short stories (2nd ed. 1967).

*Rice and Other Stories*. English. Short-story. By K.A. Abbas. These stories reveal Abbas's commitment to leftist ideology on the propaganda motive is obvious in



the stories of misery and struggle associated with the Bombay pavement dwellers.

*Rudravine*. Kannada. Short-story. By S. Venkata Rao (Bhāratī Priya). The story 'Moci' of this collection depicting the sufferings of a cobbler (first published in 1932) is one of the most popular short stories included in many anthologies.

*Sitāron se āge*. Urdu. Novel. By Qurratulain Haider. Early experimentations with narrative structures considerably influenced by Western literature.

*So Many Hungers*. English. Novel. By Bhabani Bhattacharya. The impact of the Second World War, the English fear of the Japanese invasion of Bengal, the short-sighted panic reactions, measures that create the terrible Bengal famine and the intensification of the freedom struggle constitute its historical milieu.

*Terhi Lakir*. Urdu. Novel. By Ismat Chughtai. About a Muslim girl, who challenges the existing social conventions. Shamshed, the protagonist, is considered to be one of the powerful characters of Urdu fiction.

*Ulkā*. Hindi. Novel. By Rameshvar Shukla Ancal. Written in autobiographical style, it presents the problems of ill-fated marriage, injustice and suffering of the women and also their revolt.

*Agasta Na*. Oriya. Play. By Manoranjan Das. A patriotic play based on the freedom movement of Indian people. It is acclaimed for its powerful depiction of sacrifice for the motherland.

*Bāstubhiṭā*. Bengali. Play. By Digindra Chandra Bandyopadhyay. One of the first powerful plays emerging out the artist's condemnation of the communal riots, focusing as it does on cordial relation between the Hindus and the Muslims in East Pakistan.

*Beralge Koraḷ*. Kannada. Play. By K.V. Puttappa. A play in blank verse based on Ekalavya episode of Mahabharata. Elucidating *Karmatattva*, *yajna tattva* and *Gurutattva*, characters are used as allegories.

*Bhārata-Vijaya Nāṭaka*. Sanskrit. Play. By Mathura Prasad Dikshit. A historical play from Clive to modern times. Published from Banaras.

*Dusarā Peśava*. Marathi. Play. By V.V. Shirwadkar. A sensitive portrait of the emotional life of Bajirao II.

*Ekāṅkī-cayanikā*. Maithili. One-act play. By Tantranath Jha. Tantranath's plays are immensely stageable, bringing out socio-economic problems and tempered by a comic sense.

*Ēmi magavāḷḷu*. Telugu. Play. By P.V. Rajamannar. On the life of a prostitute who marries a young man, but her finally abandoned by her husband.

*Mivarapratāpam*. Sanskrit. Play. By Haridasa Bhattacharya, Siddhantavagisa. A historical drama on Pratap Sinha, the Rana of Mewar.

*Raṅgīlō Mārvaḍ*. Rajasthani. Play. By Bharat Vyas. Also titled as *Ramu Canana*. A lyrical play, considered as a novel experiment in Rajasthani drama.

*Sadhabajhia*. Oriya. Play. By Adwait Charan Mohanty. A popular play based on a legend related to the maritime adventures in ancient utkal.

*Sangarmālan Pev Prāgāsh*. Kashmiri. A musical feature. By P.N. Pushp. Based on Mahjoor's poems of resurgence. The first musical feature written in the Kashmiri language.

*Yēka Dēśam*, Telugu. Play. By Kondamudi Gopalaraya Sharma. A panorama of the history of India from the time of the advent of the British, till the division of India, symbolized in a joint family.

*Eraḍu Seleta*, tr. by Mevundi Mallari. Kannada. Novel. *Dui Tār* by Charu Chandra Bandopadhyay (Bengali).

*Gorā*, tr. by Navtej Singh. Punjabi. Fiction. Rabindranath Thakur. *Gorā* (Bengali).

*Jāgā Zālelā Deś*, tr. by V.V. Hadap. Marathi. Novel. Sholokhov's Russian novel *Don Flows Home to the Sea* (English).

*Kani Koytal*, tr. by V.R.M. Chettiyyar. Tamil. Poetry. *Fruit-Gathering* by Rabindra-nath Tagore (English).

*Kannaḍa R̥tusamhāra*, tr. by S.V. Parameshwara Bhat. Kannada. Poetry. *R̥tusamhāra* by Kalidasa (Sanskrit).

*Karpukkanal*, tr. by A.K. Ātittar. Tamil. Poetry. *The Rape of Lucrece* by William Shakespeare (English),

*Kāttutarāvu*, tr. by E.M. Kovur. Malayalam. Play. Ibsen's *Wild Duck* (English).

*Mevādante Patanam*, tr. A. Krishna Menon. Malayalam. Play. D.L. Ray's *Mebār Patan* (Bengali).

*Paśurājya*, tr. by Jayanti Dalal. Gujarati. Novel. *Animal Farm* by George Orwell (English).

*Sohrāb-Rustam*, tr. by L. Gundappa. Kannada. Poetry. *Sohrab-Rustam* by Matthew Arnold (English).

*Śrī Rām Carit Mānas*, tr. by Sibprasad Gangopadhyay. Bengali. Poem. Tulsidas' *Śrī Rām Carit Mānas* (Hindi). The translator adopted the metre of the original text.

*Suvarna Kīta*, tr. by M. Gopalakrishna Adiga. Kannada. Short stories by Edgar Allan Poe (English).

*Vir Ganjanā*, tr. Anon. Sindhi. Speeches of Subhash Chandra Bose (English).

*Bāghī*. A Punjabi literary magazine was launched by Mohan Panjabi.



*Candāmāmā*. A Telugu monthly for children literature, started by Chakrapani, along with B. Nagi Reddi. It is the leading juvenile magazine in Telugu. Now published in 11 Indian languages serving 10 lakhs of Indian families.

*Ganatantra*. An Oriya daily newspaper published first from Balangir and then from Cuttack as a mouth-piece of Ganatantra Parishad, a regional political party, later merged into Swatantra Party by Surendra Mohanty.

*Hindī Aanūsīlan*. A Hindi research quarterly of Bharatiya Hindi Parishad, Prayaga (Allahabad) by Dhirendra Varma. An important journal of Hindi language and literature.

*Jana Śakti*. A Hindi daily of Bihar Communist Party. Ed. by Girija Kumar Sinha.

*Mahilā*. A Bengali monthly for women. Ed. by Bina Guha.

*Māṭṛ Bhūmi*. An Oriya daily newspaper published from Cuttack. Established and edited by Balakrushna Kar.

*Nayi Duniyā*. A Hindi weekly from Indore. Ed. by Rahul Barputa. Also published from Raipur (1952) and Jabalpur (1959). *Nayi Duniyā* introduced modern scientific and technology in journalism. Famous writers like Muktibodha, Sarad Joshi, 'Syam Paranar', Prabhasa Josi were associated with it.

*Prasād*. A monthly magazine from Pune devoted to religious literature. Ed. by S.V. Dandekar, S.A. Jogalekar and V.G. Joshi. This magazine played an important role in the religious life of Maharashtra.

*Pratīka*. An Influential Hindi journal. Ed. by S.H. Vatsyayan, Ajneya, from Allahabad and later from Delhi; resumed briefly, after a break, as *Nayā Pratikā*.

*Rāṣṭravāṇī*. A Hindi magazine published by 'Maharashtra Rastra Bhasa Sabha', Pune. Ed. by G.P. Nene. A number of non-Hindi speaking writers came into lime-light through his magazine.

*Samskṛti*. A Gujarati monthly. Ed. by Umashankar Joshi. One of the most reputed literary and cultural magazines acclaimed for its high seriousness and fine taste.

## 1948

30 January: Assassination of Mahatma Gandhi.

The movement against Nizam was intensified, leading to the police action in September 1948. A number of important works were published propagating Marxist ideals.

End of Dogra rule and establishment of a representative government under the leadership of Sheikh Mohammad Abdullah.

All India Radio, Cuttack was set up. Literary programmes and dramatic performance in radio were initiated independently.

d. Abdul Ahad Azad (b. 1906). A Kashmiri poet and scholar. A poet of revolution. His complete poetical works were posthumously published as *Kuliyat-e-Azad*, while his *Kashmiri Zabān Hur Shāire* (in Urdu) appeared in the sixties.

d. Akhtar Shiram (b. 1905). A noted Urdu lyricist, edited several literary magazines from Lahore including *Humayan*. Author of several collections of poems, including *Naghmah-yi-haram* (1939), *Shehnaz* (1948).

d. Bikram Dev Burma (b. ?) The King of Jeypore, a litterateur and patroniser of Oriya literature died.

d. Changampuzha Krishna Pillai (b. 1911), a powerful Malayalam poet whose death marks the end of an era of Malayalam poetry. During the brief span he produced an incredibly large volume of poetry and other writings. 'His is the most musical poetry ever composed in Kerala'—writes P.K. Parameswaran Nair.

d. Chughtai, Azim Beg, occupied an important place as a humorist and short story writer who wrote with a view to reforming social evils in marriage, divorce, *purdah*, etc. His works include *Dekhā ja'e gā* (1937); *Khutūt kī sitam zarīfī* (1935) both novellette.

d. Jagabandhu Singh. Famous Oriya prose writer having a number of reflective essays. His monumental work *Pracina Utkala* is a treatise on the rich heritage of Orissa.

d. Jethmal Parsram Gulrajani (b. 1886). An essayist and literary journalist in Sindhi.

d. Kalikumar Das (b. 1902). One of the earliest short-story writers in Maithili. His collection of stories, *Kaminik jīvan* (1927) and his long poem *Paradeśī* (? 1930) are noted works.

d. Kashibai Kanetkar (b. 1861). Wife of G.V. Kanetkar, a poet, Marathi short-story writer, source of inspiration for Hari Narayan Apte.

d. Krishnaji Prabhakar Khadilkar (b. 1872). The noted Marathi playwright, known for his famous play *Kīcak Vadh* (1907), a mythological play with a political allegory. Associated with Tilak's *Késarī*.

d. Koradkal Srinivasa Rao (b. 1895). One of the finest short-story writer in Kannada. He wrote mostly about social injustice and exploitation.

d. Mohandas Karamchand Gandhi (b. 1869). The great leader of the Indian people whose influence on the life and literature of India was profound and pervasive. His life itself became a source of inspiration as well as subject for many writers. His first work *Hind Swaraj* (1910) embodies his own vision of freedom. His *Dakṣiṇa Āfricānā Satyagrahno Itihās* (1925), experiences about the passive resistance in South Africa is a work of great historical value. His *Satyana Prayogo Athavā Ātmakathā* (1927) is a literary masterpiece.

d. Puthumaippittan (b. 1906), one of the most powerful Tamil short-story



writers. The first volume containing almost all his stories was brought out under the title *Putumaippittan Pataippukkal* (1987). His essays on literature and culture were collected and published as *Putumaippittan Kaṭṭuraikal* (1954), T.M.C. Raghunathan has collected and published the poems of Puthumaippittan under the title of *Putumaippittan Kavitaikal* (1954).

d. Subhadra Kumari Chauhan (b. 1904). Famous Hindi poetess, took active part in national freedom movement. Her poetic work *Jhānsi Ki Rānī* is very popular. Other works are *Tridhas* and *Mukul*. Wrote stories also.

d. Tarachand Bismil Kashmiri (b. 1904). Kashmiri playwright. Wrote a number of playlets in the manner of Nand Lal Koul's *Satuc Kahvat* on mytho-religious themes and episodes. His *Satuc Vatt* (1938) however, appears to be maturer than his *Praemuc Kahvat* and *Akanandun*.

d. Torcato de Figueiredo (b. 1876). Author of the great trio of the Māndo lyric composers in Konkani. He appears to be the greatest of them all in the depth and range of his compositions.

d. Yatindramohan Bagchi (b. 1878). A noted Bengali poet, known for his picturesque verse on rural Bengal. His works include, *Aparājītā* (1913), *Nāgkeśar* (1917), *Nihārikā* (1927).

*Agnikon*. Bengali. Poetry. By Subhash Mukhopadhyay. The poems written by a Marxist poet reflect his social commitment, their themes being war and its aftermath.

*Agni Viṇā*. Telugu. Poetry. By Subba Rao, Anisetti. One of the noted works in progressive movement. Some of the pieces in this work are on Bengal famine and Telangana movement.

*Amar Bāpū*. Maithili. Poetry. By Buddhidhari Singha 'Ramakar'. Poems on Mahatma Gandhi.

*Āzādī*. Kashmiri. Poetry. By Mahjoor. A powerful poem of satirical understatement caricaturing, false notions of freedom written in part at the time of partition but was completed a year later.

*Bīraśrī*. Oriya. Poetry. By Kunjabihari Das. A collection of patriotic poems with special reference to the history and landscape of Orissa.

*Chāḍpatra*. Bengali. Poetry. By Sukanta Bhattacharya. Published posthumously the poems reflect the young poets' deep faith in Marxism. They are marked by simplicity and directness and abound with unconventional images like rationing, queues, matchstick drawn from contemporary experience.

*Desa Hoi Jā Phatta Tayār*. Dogri. Poetry. By Barkat Pahadi. Poems of nationalist patriotic sentiment written in Persian script.

*Gāyejā Kashmir*. Kashmiri, and Urdu. Ed. by Pir Abdul Ahad for the Kashmir Cultural Front. An anthology of poems of protest and resistance by the poets of

Kashmir young and old, voicing the people's resolve to fight the raiders as well as the forces of feudal reaction and traditional acquiescence.

*Kalada Kare*. Kannada. Poetry. By Gangadhara Chittala. Lyrics centres around the theme of 'time'. Unlike the 'navodaya' poets Chittal treats Time from a humanist point of view, that Time can be determined by human will. These lyrics which were written against the background of the world war.

*Kannada Kāvya Bhāṇḍāra*. Kannada. Poetry. Ed. by S.G. Kulakarni. An anthology all noted *navodaya* poets including B.M. Shreekantayya, K.V. Puttappa, D.R. Bendre and D.V. Gundappa.

*Nacome Lei* (Bouquet). Manipuri. Poetry. By Ibohal Singh, Khumanthem. A collection of Manipuri poems.

*Niṇṭa Kavitaḷaḷ*. Malayalam. Poetry. By N.V. Krishna Varier—a collection of long poems representing a new concept of poetry. The poems attracted wide attention and were acclaimed by many as a model for future poetry. The enthusiasm, however, was short-lived.

*Pherāri Phauj*. Bengali. Poetry. By Premendra Mitra. The poems reflect the author's mature vision and his love for nature and man.

*Rubā'iyāt-i Āsī*. Urdu. Poetry. By Asi (real name Abdul Bari), (1893–1949).

*Sannyāsī*. Maithili. Poetry. By Upendranath Jha 'Vyas'. A *Khanda Kavya* written in blank verse, about a man who became an ascetic but later returned home realizing the importance of life of a 'gṛhastha'.

*Sāṭṭi Tārār Timir*. Bengali. Poetry. By Jibanananda Das. These poems are full of irony on the loss of idealism, and the moral degradation that became rampant in the post-war period. Imagery used by the poet, some terrifying some repulsive, convey the bitterness and tension of the poet.

*Sut Kī Mālā*. Hindi. Poetry. By Harivans Rai Bacchan. A collection of one hundred and eleven poems on Gandhi and his ideology.

*Tarpaṇa Kare Aji*. Oriya. Poetry. By Ananta Patnaik. A collection of poems on Mahatma Gandhi.

*Vāva Subahuki*. Kashmiri. Poetry. By Mahjoor. A topical poem on the Kashmiri people's indignation at the dilatory tactics adopted by the Security Council vis-a-vis Kashmir's plea for vacation of aggression by Pakistan.

*Viśva Vibhūti Svargāroha*. Sanskrit. Poetry. By Nayaya Vijaya Muni. A poem on Gandhi's death.

*Yugapath*. Hindi. Poetry. By Sumitranandan Pant. Poems written in homage to Gandhi, Rabindranath Tagore and Aurobindo.

*I Write As I feel*. English. Autobiography. By K.A. Abbas. Apart from dealing with the author's life the autobiography also chronicles events in India from June 1941 to August 1947.



*C.V. Raman Pillai*. Malayalam. Biography. By P.K. Parameswaran Nayar. A biography of the famous novelist, C.V. Raman Pillai. one of the most impressive biographies in Malayalam literature.

*Jivannun Parodh*. Gujarati. Biography. By Prabhudas Gandhi. A biography of Gandhi dealing with his life in Phoenix Ashram in South Africa. It is an important addition to Gandhian literature in Gujarati.

*Adab ke na'e dhāre*. Urdu. Criticism. By Muhammad Abdul Qadir. A critical account indicating the new trends in Urdu literature.

*Aśok Ke Phūl*. Hindi. Essay. By Hazari Prasad Dwivedi. The first of the author's several collections of witty essays of cultural exploration and imaginative speculation.

*Hampeya Harihara*. Kannada. Criticism. By D.L. Narasimhachar. Study of the life and works of the thirteenth century Kannada poet Harihara.

*Ilakkiya Vimarcanam*. Tamil. Criticism. By T.M. Chidambara Raghunathan. One of the early works in Tamil literary criticism written by a Marxist critic.

*'Ismat Cughtā ī*. Urdu. Criticism. By Saadat Hasan Manto. Critical appreciation of Ismat Chughtai, noted Urdu fiction writer.

*Kabi O Kabitā*. Oriya. Criticism. By Mayadhar Manasinha. Critical work on some medieval Oriya poets; highly acclaimed for its style and approach.

*Majaz (nai adab ke m'emar)*. Urdu. Criticism. By Ismat Chughtai. Work on Majaz (1911-55), an eminent Urdu poet.

*Panjābī Ādab Dī Mukhtsar Tārīkh*. Punjabi. Literary history. By Dr. Mohan Singh Diwana. Punjabi version of the author's pioneer work on History of Panjabi literature. Originally written in English in 1932.

*Oḍiā Sāhityara Kramaparināma*. Oriya. Literary history. By Nilakantha Das. A scholarly work on the literary and cultural heritage of Orissa (2nd Vol. 1953).

*Sahernī Śerī*. Gujarati. Essay. By Jayanti Dalal. On the city of Ahmedabad containing various aspects of city-life written in elegant style.

*Vārcing nācom*. Manipuri. Essays. By Siran Krishnamohan Sinha. A collection of essays in Manipuri.

*Āg Dī Khed*. Punjabi. Novel. By Nanak Singh. On the partition of India depicting horrifying reality of the large scale communal riots and bloodshed. One of the most important novels on the theme.

*Ag Khanwāle*. Punjabi. Short-story. By Kartar Singh Duggal. A collection of short stories mostly dealing with psychological situations.

*Ajantā ke Age*. Urdu. Novel. By Kishan Chandra. On the peasant movement in Telangana. While it is a spirited account of people's struggle against the forces of exploitation and tyranny it has romantic interludes as well.

*All About H. Hatterr*. English. Novel. By G.V. Desani. It has the quest for knowledge as its central theme within the three-fold process of the Indian epistemological system, achieved through the protagonists transition from innocence into experience.

*Anna*. Kannada. Novel. By R.S. Mugali. Realistic narration of famine at Vijapur of Karnataka and in Bengal.

*Arunā*. Assamese. Short-story. By Traylokya Nath Goswami (1906–87). Like the stories of his other collections *Silipir Janma* (1958), *Marিকা* (1958), these stories are mostly about village life. Simplicity of style and language are some of the hallmarks of this writer.

*Asimat Yār Herāl Simā*. Assamese. Novel. By Jahnavi Barua. It gives a picture of a city existing one thousand five hundred years ago on the bank of Dihing river of Assam.

*Aśrukaṇ*. Maithili. Short-story. By Manmohan Jha, one of the best known story-writers in Maithili.

*Bhaṅgā Hāḍa*. Oriya. Novel. By Nityananda Mahapatra. On social problems, with pronounced the sympathy for the exploited and the underprivileged.

*Bidrohī*. Assamese. Novel. By Diva Chandra Talukdar. A sequel to *Agneyagiri* (1924). The hero Kanank marries a widow, and at the same time joins the freedom movement. The author gives astonishing description of the hero's journey to China and Afghanistan and other places to spread his revolutionary ideas. The plot is loose and unconvincing.

*Catuṣkon*. Bengali. Novel. By Manik Bandyopadhyay. A well executed novel that probes into the problems of subconscious and Libido. The impact of Freudian thought is clearly discernible.

*Civakāmiyin Capatam*. Tamil. Novel. By Kalki. Set in Pallava history, this historical romance, tells the story of Civakāmi, a dancing girl in love with a Pallava king. A popular work it was made into dance drama also.

*Cughad*. Urdu. Short-story. By Manto. Most of these stories are about the prostitutes of Bombay and Lahore; their customs and predicaments, their humanity and suffering. The stories are fine examples of Manto's power of observation and narration.

*Dānā*. Bengali. Novel. By Banaphul (Balaichand Mukhopadhyay). An unique blending of science and poetry in this novel. The two main characters of the story are a poet and an ornithologist and they look at the birds and eventually at life in two different ways. Vol. II, 1950.

*Gana Viplab*. Assamese. Novel. By Dandinath Kalita (1890–1950) against the



author presents the Mayamonia revolt as a total revolution of the people of Assam against the Ahom King, which is a gross distortion of history. In the preface the author writes 'this is not history but fiction'.

*Harijana*. Oriya. Novel. By Gopinath Mohanty. About the plight of *Harijans* (Untouchables). A fine contrast between the joy of caste people and the agony of Harijans. According to Mayadhar Mansinha, *Harijan* is a far more realistic and powerful novel than Mulk Raj Anand's *The Untouchables* dealing with the same subject.

*Jivitādarśam*. Telugu. Novel. By Chalam. A novel with a radical stance about love, which defying all ethical norms.

*Kēcā Pātar Kapani*. Assamese. Novel. By Prafulla Dutta Goswami. One of the most successful Assamese novels for its fine characterization. Utpal Barua, the bohemian hero, and the two women—one sober and dignified, the other a Vampish, are the main characters.

*Khaṭṭar Kakāk Taranga*. Maithili. Short-story. By Harimohan Jha. It had many editions as well as Hindi translation. Harimohan Jha is compared with the Bengali writer, Sukumar Ray because of his contribution to humour and satire.

*Kuli*. Oriya. Novel. By Anant Prasad Panda. A novel depicting the plight of a coolie woman. The background of this novel is the Second World War.

*Mānas Prātimā*. Assamese. Novel. By Atul Chandra Hazarika, this is based on the Arabian theme of Alibaba and Forty Thieves.

*Maruṅkāpuri Māyakkolai*. Tamil. Novel. By Vaduvur Duraiswamy Ayyankar. The most popular Tamil detective novel; it still holds its popularity for its simple lucid style with dramatic narration.

*Mere Bhi Sanam Khane*. Urdu. Novel. By Qurratulain Haidar. The theme is the decline of the feudal culture coinciding with the tragedy caused by the partition of the country. The technique of stream of consciousness has been employed with great dexterity.

*Muluk Bāhira*. Nepali. Novel. By Lainasimha Bangdel. A popular novel about the Nepalis in India, specially of those who crossed over to India from Nepal in search of livelihood.

*Paḷamegalu*. Kannada. Short-story. By Sediyaipu Krishna Bhatt. These stories are written in the oral tradition of story telling. Popular for refreshing prose style with apt blending of old and modern Kannada.

*Pāṇi*. Marathi. Novel. By B.S. Mardhekar. A landmark in Marathi realistic novel depicting, for the first time the turmoil of farmers' life caused by the construction of a dam.

*Paṭ Parivartan*. Assamese. Short-story. By Bina Barua. A genuine portrayal of Assamese village life to be found in these short stories.

*Rantitangazhi*. A Malayalam. Novel. By Thakazhi Sivasankara Pillai. A realistic novel depicting the life of agricultural labourers of Kuttanadu in Kerala, the injustice inflicted on them and their struggle.

*Ratināntha Ki Cācī*. Hindi. Novel. By Nagarjun presenting the agony of a widow in a rural setting, which slowly merges with the general problems of rural India.

*Rohini*. Manipuri. Novel. By Shitaljit Singh. It is a story of a woman protagonist, Rohini, an orphan, and her struggle. A narrative full of idealism.

*Śabdaññal*. Malayalam. Novel. By Vaikom Mohammed Basheer. It depicts powerfully the process of dehumanisation of man by contemporary social order. It became highly controversial at the time of its publication because its realistic portrayal of the moral degradation of the have-nots.

*Shadow on the Wall*. English. Short-story. By Krishna Hutheesing. The stories are based on the lives of women prisoners whom the author met during her prison days.

*Totṭiyuṭe makan*. Malayalam. Novel. By Thakazhi Sivasankara Pillai. It narrates the story of a scavenger who fails in his life's ambition of making his son educated, refined and free from the fate of leading a scavenger's life.

*Tuḍvalele Gharakul*. Marathi. Novel. By G.N. Dandekar. Based on the Hindu-Muslim riots that triggered off following the partition of India. An early novel of the veteran novelist, who is still one of the major novelists in Marathi.

*Za'farān ke phūl*. Urdu. Short-story. By Khwaja Ahmad Abbas. Stories about the contemporary life portrayed realistically.

*Ābrāvānceṃ Yadnandān*. Konkani. Drama. By Luis Mascarenhas, published from Mangalore, rated as a major contribution to Konkani literature. It had tremendous impact on the Mangalore literary scene.

*Bāwā Jitto* (Ms.). Dogri. Play. By Ramnath Shastri. The play based on the martyrdom of Bawa Jitto, a Dogra folk-hero of the 15th C., was written and staged for the first time in 1948. The play has not yet been published.

*Bhānumatira Deśa*. Oriya. Play. By Sachidananda Routray. A popular poetic play in free verse, its theme being grim struggles for life.

*Dahej*. Maithili. Play. By Yadunath Thakur 'Yadav'. An one-act play on the dowry system.

*Ek Hōtā Mhātārā*. Marathi. Play. By M.G. Rangnekar. The problem of Deval's *Sāradā* (forced arranged marriage a teenager young girl with an old man of seventies) moulded to suit contemporary modern girl and her reactions.

*Eklā Calo Re*. Hindi. Play. By Uday Shankar Bhatt. It eulogizes Gandhi on his last solitary mission to Noakhali; written immediately after his death.

*Jamidāra*. Oriya. Play. By Laksmidhar Nayak. On the struggle of peasants against a landlord, and their ultimate victory.



*Ibamma*. Manipuri. Play. By Anganghal. The loyalty and fidelity of Ibemma to her husband, Bijay, is portrayed realistically. The infidelity of her husband is corrected through a series of austere measures which cost her life at the end.

*Īnāḍu* Telugu. Play. By Acharya Atreya. A play on the theme of Hindu-Muslim riots during and after 15 August, 1947 in which friends and neighbours suddenly turned into enemies.

*Labhita*. Assamese. Play. By Jyotiprasad Agarwala based on a real incident: resistance by the villagers living near an airfield who were asked to evacuate. The heroine Labhitā, takes shelter in Ilahibux's home to protect herself from the atrocities of the soldiers. Later she becomes a nurse, arrested by the Japanese and taken to Burma, where she joins I.N.A., and finally dies at the hands of the British soldiers.

*Lācit Barphukan*. Assamese. Play. By Pravin Phukan. This drama centres round the great hero, Lachit Barphukan who fought the Moghuls and defeated them in the war of Saraighat.

*Maniram Dewan*. Assamese. Drama by Pravin Phukan. It is about martyr Maniram Dewan who conspired to bring back Ahom raj and liberate Assam from the clutches of British Government. He was caught, tried and hanged. His courage and patriotism are celebrated in the folk-songs all over Assam.

*Pradhana mantri*. A drama in English by Manjeri Isvaran. Based on the *Rig Veda Samhita* the play with a prologue and an epilogue is a prose dialogue on the theme of incestuous love of Yami for her brother Yama.

*Rāvaṇan*. Tamil. Play. By A.K. Velan. Inspired by the writing and speeches of Dravidian leaders, this play with Ravana as the hero, was written in a powerful language.

*Cerri Tōṭṭam*, tr. by S. Desikan. Tamil. Drama. *Cherry Orchard* by Anton Chekhov (translated from English version).

*Gītānjali*, tr. Narinder Singh. Punjabi. Rabindranath Tagore's *Gitanjali* (English).

*Kerala-Bhāṣā-Vivartaḥ*, tr. by E.V. Raman Namboodiri. Sanskrit. Poems. From the Malayalam poems of Vallathol Narayana Menon.

*Marakatam*, tr. by P. Kotantarāman. Tamil. Novel. *Notre Dame de Paris* by Victor Hugo (French).

*Mutra Rākṣasam*, tr. by V. Srinivasa Shastri and T. Srinivācācāri. Tamil. Drama. *Mudrārākṣasam* by Visakhadatta (Sanskrit).

*Povnācēm Taplēm*, adapt. by Shenoι Goembab. Konkani play. *Avare* by Moliere (French).

*Śakuntalā*, tr. by Phuralatpam Basudev Sharma. Manipuri. Drama. From the Sanskrit play of Kalidasa of the same title.

*Ajantā*. A Hindi magazine published by Hindi Prachar Sabha, Hyderabad. Ed. by Gaya Prasad Shastri. Shyamu Sanyasi had been its editor for some time. It established a trend of healthy exchange and interaction with South Indian languages.

*Akhaṇḍa Ānand*. A popular Gujarati monthly publishing essays, stories and articles on various subjects. Ed. by Mohanlal Mehta.

*Kunkuma*. An Oriya monthly magazine. Ed. by Deba Mohapatra.

*Prajātāntra*. One of the leading dailies of Orissa. Founded by Harekrushna Mahatab published from Cuttack.

*Sāadhanā*. A Marathi weekly from Pune. Ed. by Sane Guruji. The weekly became a forum for socialist thought in course of time. It played a very important role of mass awakening during the emergency in 1975.

*Sanmārg*. A Hindi political daily from Calcutta. Ed. by Ananta Mishra.

*Thought*. An English weekly. Ed. Keshav Malik. It showed keen interest in Indian English poets, printed critical articles and interviews with poets and carried from 1954 to 1957 a regular column by P. Lal.

*Udaya*. An Oriya monthly. A literary journal published from Cuttack under the auspices of the *Lekhak Sahayoga Samiti*.

*Vāṇī*. A Gujarati monthly. Ed. by Suresh Joshi. Devoted to emergent literary and social trends.

## 1949

The integration of Indian States, with the exception of Hyderabad and Kashmir, was completed before the end of November 1949.

*Tirāviṭa Munnētrak Kalakam* (D.M.K.). In 1949, E.V. Ramaswamy Naykkar, founder of Dravidian Movement, married a 28 year old girl at the age of 72. As a protest C.N. Annadurai leaves the party and starts his own party *Tirāviṭa Munnētrak Kalakam* or Dravidian Progressive Federation.

The Jammu and Kashmir Government decides to introduce the Kashmiri language in the primary schools both as a subject of study and the medium of instruction. A (Kashmiri script) Committee was set up by the State Government. The Committee recommended a modified form of the *Naskh* (Arabic) script for Kashmiri.

d. Kedarnath Bandyopadhyay (b. 1863). A humorous writer of short-story and fiction in Bengali. His works include, *Koṣṭhir Phalāphal* (1929), *Bhaduḍi Maśāi* (1931), *I has* (1935).

d. Meeraji, Mohammad Sanaullah Sani Dar (b. 1912). An Urdu poet. Published



posthumously *Mirajī Kī nazmen* (Selected poems; includes an introduction to the poet by Anīs Nāgi). He was attached to the All India Radio, 1942–45; edited *Khayāl Bamba'ī*, 1948–49.

d. Pandit Mangesh Telang (b. 1859). A Konkani scholar and translator of the *Gītā* into Konkani.

d. Sarojini Naidu (b. 1879). A freedom fighter, a champion of women's cause, and hailed for her poetry as 'the Nightingale of India'. During her three year education in England she came under the influence of the Rhymer's Club and received encouragement from Arthur Symons and Edmund Gosse. Her important works are: *The Golden Threshold* (1905), *The Bird of Time* (1912), *The Broken Wing* (1917) and the posthumously published *The Feather of Dawn* (1961).

d. Shyamananda Jha (b. 1906). A Maithili poet; author of *Maithilī gīt candrikā* (1932).

*The Adventure of the Apocalypse*. English. Poetry. By K.D. Sethana. Written in a variety of metres the 90 lyrics that constitute the book record the singer's response as he surrenders himself to the Divine.

*Agnidhārā*. Telugu. Play. By Dasarathi. A popular poetic work produced as a part of the Telangana freedom struggle.

*Ahd-o-paimān-e Hazarbal*. Kashmiri. Poetry. By Mahjoor. A *masnavi* of about 350 couplets.

*Ārdṛā*. Marathi. Poetry. By Y.D. Bhavē. Collection of poems reflecting the trends set by Mardhekar himself.

*Bhāvajīvi*. Kannada. Poetry. By Channaveera Kanavi. Autobiographical narrative poem in the 'navodaya' tradition. Foreword by V.K. Gokak.

*Chandolaya*. Gujarati. Poetry. By Niranjana Bhagat. Poems acclaimed for their refinement and restrained emotion, often considered as a landmark in Gujarati poetry of post-Gandhian era. This volume was followed by *Kinnari* (1950) and *Alpvirām* (1953).

*Citrā*. Maithili. Poetry. By Baidyanath Mishra 'Yatri' (2nd ed. 1969). The leftist bias of the poet is not only borne out by the content of his poems but also by his poetic style in contrast to the contemporary poetic language. *Vilap* (1941) and *Citrā* taken together, mark a turning point in the history of modern Maithili poetry.

*Citrāṅgada*. Kannada. Poetry. By K.V. Puttappa (Kuvempu). An epic poem on the Arjuna-Chitrangada episode. An early experiment in the use of blank verse in Kannada epic poetry.

*Gītisudhā*. Maithili. Poetry. By Chanda Jha. Although composed before his death (1908), some of them were published only after 1911.

*Gopi Cānd*. Punjabi. Poetry. By Kartar Singh Klaswalia. A Punjabi *Kissa* on the legend of Gopi Chand and Mainavati retold in an excellent poetic form. One of the first *Kissas* on this theme.

*Gul-e-Lālas Kun*. Kashmiri. Poetry. By Mahjoor. An outstanding poem of painful regrets at the protracted travails of freedom that nurtured a bewildering number of socio-economic evils.

*Hari Ghās Par Ksan Bhar*. Hindi. Poetry. By Sacchidanand Hiranand Vatsyayan Ajneya. Historically important in the sense that it gives expression to the post-*Chāyāvādī* sensibility and the Khadi Boli poetry gets a new mode of expression.

*Himatarangiṇī*. Hindi. Poetry. By Makhanlal Chaturvedi. First Hindi work to receive the Sahitya Akademi Award (1955). These poems breathe deep faith in Krishna and the poet's concern for the downtrodden.

*Ikhoulāngba*. Manipuri. Poetry. By R.K. Shitaljit Singh. It has 86 parts encoding a single dominant message of a lone lover for his beloved. It is a kind of romantic pragmatics and may be described as a best love poem which is reminiscent of Robert Brooking. It is charged with the traditional atmosphere and the writer is at his best as a poet.

*Jū-yi shir*. Urdu. Poetry. By Anand Narain Mulla. This is the first collection of poems of Mulla which was followed immediately by another similar anthologies *Hans Cog* and *Bamhina bol*.

*Kṛṣṇajanma*. Maithili. Poetry. By Manabodha (believed to have been written in 1880 A.D.) ed. with notes by Umesh Mishra. With this work, the tradition of long poems began in modern Maithili.

*Nakṣtra Gāna*. Kannada. Poetry. By D.S. Karki. *Nada* (sound, tone) and *bhāva* (emotion) are the determining factors of these lyrics. Karki temper is essentially romantic and the themes of his poems are contemporary events.

*Navī Maḷavāt*. Marathi. Poetry. By Sharachchandra Muktibodh. Collection of poems with a pronounced Marxist attitude and new imagery and ornate oratory.

*Pathar Gīte*. Punjabi. Poetry. By Amrita Pritam. A collection of poems mainly of romantic sensibility; contains lyrics reflecting the idealistic phase of the life of the poetess.

*Pratipadā*. Maithili. Poetry. By Surendra Jha 'Suman'. A collection of poems.

*Sivatāṇḍavamu*. Telugu. Poetry. By Puttaparti Narayanacharyulu. A remarkable work in modern Telugu hailed as one of the five *kavyas* of modern Telugu; narrating the dance of Siva at the sun-set. It is specially known for unique diction made of Sanskritic and *dēśī* words.

*Śrī Rāmāyaṇa Darśanam*. Kannada. Poetry. By K.V. Puttappa (Kuvempu). Ramayana retold in modified 'ragale' (a king of blank verse); influenced deeply by Homer and Milton, Sri Aurobindo and Swami Vivekananda.



*Svedagangā*. Marathi. Poetry. By Vinda Karandikar. Collection of poems by a poet recognised as the successor of B.S. Mardhekar, for his bold imagery, experiments in form and clinical approach towards modern urban life. He differs from mardhekar in his inclination towards Marxism.

*Tvamēvāham*. Telugu. Poetry. By Arudra. A notable work of Progressive Movement, poems in support of peasants struggle and against Nizam's rule in Telangana. The work is significant for its experimentations (Prayogvad); not only does it maintain end-rhymes, but also uses a number of ancient *vṛttāś*-metres with slight modification and create a new tenor for the modern *matra* based poetry.

*Svayamvaramu*. Telugu. Poetry. By Jashuva Gurram. Indian Independence is celebrated through the marriage symbolism. The bride in the poem is *Svarājam* (Independence), born in Satyāgraha Yajna and the bridegroom is the Indian people. A popular work known for his effective symbolism.

*Uttarā*. Hindi. Poetry. By Sumitranandan Pant. Deeply influenced by the philosophy of Sri Aurobindo.

*Vajrāyudham*. Telugu. Poetry. By Avantsa Somasundar. A work that gave fillip to the progressive poetic movement in Telugu; 'Banisala Dandayātra' (an expedition by slaves), a long piece in this anthology, narrates the atrocities of Nizam and the revolution of the people.

*Kannaḍa Tāya Nōṭa*. Kannada. Biography. By Hiremallur Ishwaran. Biographical sketches of thirteen leading women of ancient Karnataka.

*Baṅgālīr Itihās: Ādi Parba*. Bengali. History. By Niharranjan Ray. A history of the Bengali people written in elegant Bengali prose highlighting the different aspects of their culture and the impact of geography and ideologies on their formation. With an introduction by Jadunath Sarkar.

*Bhāratīya Saṃskṛti*. Maithili. Essay. By Baladev Mishra. Essays on Indian culture.

*Deśe Bideśe*. Bengali. Travelogue. By Saiyad Mujtaba Ali. A delightful travelogue and diary narrating the author's experiences in Kabul during the days of political turbulence, told in a racy style.

*Ghumakkaḍ Śāstra*. Hindi. Travelogue. By Rahul Sankrityayan. On travel and travelling, by the most extensive travel-writer of his generation in Hindi.

*Inti Potu Moliya?* (Is Hindi Our Common Language?). Tamil. Essay. By Maraimalai Atikal. Initially serialised in his journal *Arivukkatal*. The book was freely distributed not only in Tamilnadu but also in Sri Lanka as a protest against the imposition of Hindi.

*Mādhurī Darśanam*. Telugu. Criticism. By Rayaprolu Subba Rao. This is considered as a complementation to *Ramya Lokam*, his famous Telugu work on the aesthetic philosophy on modern romantic poetry.

*Mānadeṣi Mānase*. Marathi. Essays. By Vyankatesh Madgulkar. Collection of pen-portraits of people from rural life. The author opened the door of rural experiences in Marathi literature.

*Navyāndhra Sāhitya Vidhulu*. Telugu. History of literature. By Sitaramaiah, Kuruganti (1889–1959). A 4 volume history of Telugu Literature.

*Paripūrṭi*. Marathi. Personal essay. By Iravati Karve. Collection of *laghunibandhas*. Considered to be a landmark in Marathi so far this particular genre is considered.

*Parīṣīlan*. Gujarati. Criticism. By Vishnuprasad Trivedi. The collection of articles written in Gujarati both on literary problems and on applied criticism.

*Samskṛti*. Maithili. Treatise. By Baldev Mishra (1890–1975). On the definition and description of 'culture'.

*Ulaka Ilakkiyankaḷ* (World Literature). Tamil. Criticism. By K. Appadurai Pillai. A comprehensive history of the origin and development of the world literature.

*Urdū zabān aur adab*. Urdu. Literary history. By Masood Husain. A history of the Urdu language and literature.

*And Gazelles Leaping*. English. Novel. By Sudhindra Nath Ghose. First of the tetralogy, the other three being *Cradle of the Clouds* (1951), *The Vermilion Boat* (1953) and *The Flame of the Forest* (1955). *Gazelles Leaping* is a protest against the indiscriminate of urbanization of rural spots in and around Calcutta that destroys the old way of life and its value system.

*Bhrāntālayam*. Malayalam. Novel. By P. Kesava Dev. It depicts symbolically the horrors associated with the communal conflicts that followed the partition of India.

*Cenna Basavanāyaka*. Kannada. Novel. By Masti Venkatesa Iyengar (Srinivasa). A historical novel in which uses the fall of Keladi kingdom of Karnataka as its main theme.

*Choṭo Bakulpurer Yātrī*. Bengali. Short-story. By Manik Bandyopadhyay. The stories are based on apparently trivial issues but eventually acquiring great potentialities and tremendous political power.

*Dhōḍāi Carit Mānas*. Bengali. Novel. By Satinath Bhaduri. Set against a turbulent period of the British rule (1911–42) in India, this powerful novel describes the life and career of a tribal protagonist, who from his claustrophobic custom-ridden surroundings emerges into an ever-expanding world and ultimately gets involved with the political movements of the time.

*Dokṭor Dev*. Punjabi. Novel. By Amrita Pritam. A novel written predominantly in lyrical mode; depicts man-woman relations in conflict with tradition and modernity.



*Dosi Casmā*. Nepali. Short-story. By Bisveshwarprasad Koirala. Collection of short stories published by Nepali Sahitya Sammelan, Darjeeling. Written during the period of the author's stay in Darjeeling as a legal apprentice, introduced the psycho-analytical technique of narration in Nepali.

*Jhañjā*. Oriya. Novel. By Kanhu Charan Mohanty. A socio-psychological narrative based on the plight of a woman.

*Jivana Mattu Itara Kategalu*. Kannada. Short-story. By K. Ramakrishna Shetty, a promising author who died very young.

*Kashmīr Kī Kahaniyān*. Urdu. Short-story. By Krishan Chander. Stories about contemporary life with a strong political overtones and secular idealism.

*Kokh Jalī*. Urdu. Short-story. By Rajinder Singh Bedi. A collection of stories conspicuous by author's power of narration and fine characterisation.

*Lahu Miṭṭī*. Punjabi. Novel. By Sant Singh Sekhon. A novel depicting the struggle of average middle-class peasant; a realistic presentation of character and environment.

*Main Kahan Hun*. Urdu. Short-story. By K.A. Abbas. The recurring theme in these stories is the communal riots in various parts of the country—how they are motivated and conspired by vested interest and how the poor and the innocent suffer.

*Manuṣya Ke Rūp*. Hindi. Novel. By Yasopal presenting the greatness and baseness of human being in the perspective of Marxism. The novel aims at showing how the woman's love and affection has to undergo torture in the capitalist society.

*Melleṁ*. Konkani. Short-story. By C.F. D'Costa, noted poet and playwright of Mangalore.

*Mincāra Māyavan*. Tamil. Novel. By Ārani Kuppuswamy Mutaliyar. One of the most popular detective novels of the 40's.

*Nārāyana Bhaṭṭu*. Telugu. Novel. By Nori Narasimha Sastri. It depicts the time of Nannaya, the first poet of Telugu literature (c. 11 A.D.) who transcreated the Mahābhārata in his own language.

*Pūvampazham*. Malayalam. Short-story. By Karur Nilakanta Pillai, one of the greatest story-tellers of Malayalam. These stories are marked by simple straight-forward narration, often with dramatic effect and conspicuous by a sense of humour.

*Raṅgaṇṇana Kanasina Dinagalu*. Kannada. Novel. By M.R. Shreenivasa Murthy. An episodic novel in the form of experiences of a school inspector. A fine statement on the contemporary education system with lively details of village life of Karnataka.

*Śāpa*. Kannada. Novel. By V.M. Inamdar. About the confrontation between two generations and their different value schemes.

*Sātraṇar Natun Kāreng*. Assamese. Novel. By Suresh Goswami. About the creation of a national theatre and art gallery to enrich the Assamese way of life.

*Tithid̐or*, Bengali. Novel. By Buddhadeb Basu. A fine portrait of a cultured middle-class milieu comprising intimate miniatures of family life, its domestic bliss and controlled dramatic moments.

*Dhōlā Mārvaṇ Rajastahni*. Play. By Bharat Vyas. Based on the popular Rajasthani legend. The play is significant because of its lively dialogues, vivid descriptions and fine lyrics.

*Gariba*. Oriya. Play. By Bhuja Kishore Patnaik. An Oriya play with a pronounced Marxist bias on the tension between the workers and the owner of an industry.

*Kartavya*. Hindi. Play. By Seth Govind Das. Through innovative plot, parallel problematic events from the lives respectively of Lord Rama and Lord Krishna are juxtaposed in each of the five acts; contains an especially delightful Radha.

*Kuśal Kunwar*. Assamese. Play. By Surendra Nath Saikia. A patriotic play. Its hero Kushal Kunwar is one of the martyrs of Assam's freedom movement who was brought to trial and hanged by the British Government.

*Kūṭṭukṛṣi*. Malayalam. Play. By Idasserī Govindan Nayar. A realistic play which advocates collective farming, in accordance with the Socialist ideology.

*N.G.O.* Telugu. Play. By Acharya Atrēya. One of the famous plays pioneering progressive theatre. The theme is the difficulties of an honest but poor officer who finally decides to take bribe and goes to prison.

*Nai Dunya ko salām*. Urdu. Play. By Ali Sardar Jafri. Dramatised by a group of students at Aligarh. This Urdu play in the works of Anwar Azeem 'remains unsurpassed in its integrated appeal and dramatically projectable potential.'

*Śamuśah*. Punjabi. Play. By I.C. Nanda. Written in realistic theatre-tradition. This Punjabi play presents socio-economic situation of rural peasant class exploited by money-lenders.

*Shahid Sherwani*. Kashmiri. Play. By Prem Nath Pardesi. A propaganda play on the martyrdom of Maqbool Sherwani (during the Tribal Raid in 1947). It was staged throughout the Valley by the mobile Open Air Theatre organised by the National Cultural Front of Kashmir.

*Tikendrajit*. Assamese. Play. By Atul Chandra Hazarika. The theme revolves round the life of Tikendrajit, the patriotic hero of Manipur.

*Bahāullah ta Nov Zamāna*. Kashmiri. Prose. Tr. Mohammad Amin Kamil (b. 1924). English. *Bahauddin and the New Age*.

*Hōrēs Vālpōl Katitankaḷ*, tr. by K. Appadurai Pillai. Tamil. Letters. *Selected Letters of Horace Walpole* (English).



*Janateya Śatru*, tr. by M. Gopalakrishna Adiga. Kannada. Play. *The Enemy of the People* by Henrik Ibsen (English).

*Kātalum Kanavum*, tr. by T.V. Swaminathan. Tamil. Poetry. *Episychidion* by P.B. Shelley (English).

*Śrī Rāma Carita*, tr. by Nilakantha Shastri. Sanskrit. Verse. *Kamba Rāmāyana* (Tamil).

*Rudin*, tr. by Sourin Choudhuri. Bengali. Novel. From the English rendering of the Russian novel *Rudin* by Ivan Urganiv.

*Svapnavācavatattā*, tr. by G. Harihara Shastri. Tamil. Drama. *Svapnavāsavadattam* by Bhasa (Sanskrit).

*Umar Khayyām*, tr. by Umar Alisha. Telugu. Poetry. Omar Khayyam's *Rubaiyats* (Persian).

*Uttararāmacaritam*, tr. by K. Santanam. Tamil. Drama. *Uttararāmacaritam* by Bhavabhuti (Sanskrit).

*Valarmati*, tr. by S. Lalita. Tamil. Poetry. *The Crescent Moon* by Rabindranath Tagore (English).

*Vēṇu Māya*, tr. by Padukone Seetha Devi. Kannada. Play. *Uncle Vanya* by Anton Chekhov (English).

*Jhañkāra*. An Oriya monthly. Ed. by Harekrushna Mahatab. The most prestigious and widely circulated literary journal published from Cuttack uninterruptedly under the auspices of the Prajatantra Prachar Samiti.

*Kalpanā*. A Hindi monthly from Hyderabad. Its first editor was Aryendra Sharma. Both old and new trends of Hindi literature got expression in it.

*Kongpoesh*. A Kashmiri monthly. Ed. by a Board of Editors including Nadim. As the official organ on the Cultural Congress. The paper continued till 1956.

## 1950

26 January, India becomes a Republic.

Kashmiri was introduced in the primary schools. The switchover to the modified *Nashh* script was widely resented.

Est. *Lokmilāp*, a publishing house devoted to the publication of old and modern classics in Gujarati at a cheaper rate.

d. Sri Aurobindo (b. 1872). A poet, critic, dramatist and philosopher. His *magnum opus*, *Savitri* (1951–54) is a philosophical epic. *Love and Death* (1921) like *Savitri*, deals with the triumph of Love over Death; *Poems* (1941) contains

romantic and meditative poems. He founded the *Arya* (1914), an English monthly that published most of his prose works. His important prose-pieces are: *The Ideal of Human Unity* (1919), *The Renaissance in India* (1920), *The Life Divine* (1940), *The Foundations of Indian Culture* (1953) and *The Future Poetry* (1953).

d. *Banga Mahila* (Rajendrabala Ghosh), (b. 1904). Wrote both in Hindi and Bengali but remembered in the history of Hindi literature for her short-story 'Dulai Wali', which happens to be one of the earliest specimens of this genre in Hindi. Her complete works have been brought out by Nagari Pacārinī Sabhā in 1989.

d. Batubhai Umarvadiya (b. 1899). A noted Gujarati playwright remembered for his *Matsyagandhā Ane Gāṅgey Tathā Bijan Cār Nāṭako* (1925) and *Mālādevī Ane Bijān Nāṭako* (1927). His one-act plays aim at interpreting the mythological themes for the modern audience. Another collection *Batabhāinān Nāṭako* (1951) edited by Anantrai Raval was published posthumously.

d. Bherumal Meharchand Advani (b. 1875). A versatile author in Sindhi. Published *Sindh Jo Saitāni* (1923), *Latifi Sair* (1926), *Sindhī B'olī-a Jī Tārīkh* (1941), *Qadīmī Sindh* (1944), and *Sindh Je Hinduni Jī Tārīkh* (Vol. I, 1946; Vol. II, 1947), among other works.

d. Bibhutibhushan Bandyopadhyay (b. 1894). A major Bengali novelist and short-story writer. Well-known author of *Pather Pāncālī* (1929) and *Āraṇyak* (1939). He along with his great contemporaries, Tarashankar and Manik, forms the great trio of Bengali literature. His works are conspicuous by a simplicity and innocence, abundant humanism and deeply felt mysticism.

d. Bucchi Sundararāma Shastri, Madhavapeddi (b. 1890), a renowned Telugu poet. His works include: *Bṛndāvanamu*, *Sābarī*, *Pañcavaṭi*, *Umarkhayyām*, *Mṛtyunjayulu*, etc. He is particularly known for his nature-poems (*prakrit kavita*), his use of English and Hindustani words into classical verses.

d. Dinanath Kalita (b. 1890), Assamese poet, novelist and dramatist. Some of his collections of poems are *Rahghara* (1916), *Ragar* (1922), *Dīpti* (1925), etc. His well-known novels are *Phul* (1908), *Sāadhanā* (1930), *Aviṣkār* (1951) etc.

d. Harishchandra Bhatt (b. 1906). A noted Gujarati poet; an ardent student of world-literature, he was greatly influenced by the modern European poetry. Experimented with the language and form of poetry. *Safarnun Sakhya* (1940) a joint collection of poems with Murti Thakur, *Keṣūdo āne Soneru āne Kojāgri* (1941) is another collection of his poems. *Svapna prayān* is the omnibus volume of his poetry posthumously published in 1959.

d. Khwairakpam Chaoba Singh (b. 1895), one of the most important Manipuri poet, next only to Kamal Singh, of the century. Author of *Tainagi Lerang* (1939). He 'considered life' transitory and full of trivialities. Irom Prabhu Singh writes, 'his poetry reflect this out-look in abundance.' He is also a noted novelist and essayist remembered for his historical novel *Madhumālātī* (1923) and *Wākhalti Ichal* (? 1930), first collection of essays in Manipuri.



d. Kuliya Timmappayya (b. 1888). A scholar and critic in Kannada. He studied old Kannada epics in their historical perspectives. His major critical works are: *Nādōja Pampa* (1938), and *Kavirājamarga Viveka* (1948).

d. M.M. Shanbhag (b. 1887). A prominent Karwar lawyer and founder of the *Konkani Bhāṣā Maṇḍal*. Author of *Sitā Svayamvara* (1940) and *Ba Tum Kiteak Vhaunta* (1942).

d. Safi Lakhnavi, Sayyid Ali Naqi (b. 1862). Well-known Urdu poet of Lucknow School; President of Anjuman-i Bahar-i Adab. Among his collections are *Āghos-i-mādar*, *Divān-i-Safi* (1953), ed. by Mumtaz Husain Jaunpuri.

d. Sane Guruji *Alias* Pandurang Sandurang Sadashiv Sane (b. 1899). Marathi social reformer, novelist, essayist and translator. Some critics have ridiculed his excessively sentimental style, but some, like Bhalchandra Nemade extolled him for his social commitment. He committed suicide due to his frustration with changing values in the world.

d. Sir Shaikh Abdul Qadir (b. 1874), Urdu prose writer, journalist, lawyer and politician. Published Urdu monthly *Makhzan*. Among his publications are *The New School of Urdu Literature* (1898); *Urdu Language and Literature* (course of lectures at Allahabad University); *Famous Urdu Poets and Writers* (including a lecture delivered at Punjab University, Lahore) 1947; *Urdu Maqam-i-Khilafat: Intikhab-i-makhzan; Makh-zan-i-adab*.

d. Sardar Vallabhbhai Patel (b. 1875). Though known primarily as a politician, he enriched the Gujarati language with his powerful lectures. *Vīrni Hākal* (1930) is a collection of lectures delivered at the time of Bardoli Satyagraha, which he led successfully. Another collection of his lectures is *Sardārñān Bhāsano* (1949) ed. by Uttamchand Shah.

d. Venkata Dattareya Sharma, Adusumalli (b. 1897). Established 'Sanskrita Kalabhivardhani Granthālayam' in Secunderabad in 1913 and managed it till 1935. Editor and journalist and author of several popular dramas.

d. Venkata Sastri, Chellapilla (popularly called as Chellapilla Venkata Kavi), (b. 1870). One of the two great masters of Modern Telugu poetry. He along with Divakarla Tirupati Shastri, through their *avadhanas*, brought a new poetic consciousness in Telugu.

d. Veturi Prabhākara Shastri (b. 1888). Edited a number of Telugu classics and collected poems of many ancient poets surviving in oral tradition; made significant contributions to children literature.

d. Vidyananda Thakur (b. 1890). A scholar and historian, he wrote an extensive history of Mithila in 1930s, only the first part of which was published from Purnea in 1936 under the title *Mithilā*. He prepared the first dictionary of Maithili proverbs: *Lokoktiprakāśa* (1935).

*Ā'inah Khāne men*. Urdu. Poetry. By Khalilur Rahman 'Azmi' (1927–78), collection of poems reflecting his progressive ideology and modern sensibility.

*Aman kā sitārah.* Urdu. Poetry. By Ali Sardar Jafri. These poems are expressions of Jafri's social concern and his acute political consciousness.

*Ankahanī Bhī Kuch Kahnī Hai.* Hindi. Poetry. By Trilogan's collection of sonnets. Trilogan has used the Hindi idiom and Indian sensibility with great ingenuity. Events, characters contexts and atmosphere have been interwoven very finely.

*Antahpura Gīte.* Kannada. Poetry. By D.V. Gundappa (D.V.G.). Songs inspired by the sculptured images of women (silabalike) in the famous temple at Belur in Karnataka.

*Āveś.* Maithili. Poetry. By Buddhidhari Singha 'Ramakar'. Collection of 'serious and reflective' poems.

*Bangari māma pāṭalu.* Telugu. Poetry. By Konakalla Venkataratnam. Songs on the rural life, its simplicity and poverty, and about the peasants moving over to towns and middle-men exploiting their labour. Written in 1950, published in 1962.

*Bayāz-e Wahab Khar.* Kashmiri. Poetry. By Wahab Khar (1842–1912). A collection of Sufistic verse notable for its authentic articulation.

*Beduin.* Assamese. Poetry. By Sayed Abdul Mallik. The poems are mainly about love, nature and human relationship.

*Churitie Loḍā.* Oriya. Poems. By Kalindi Charan Panigrahi. Poems reflecting the poet's attitude to social justice and realism.

*Dolā.* Marathi. Poetry. By P.S. Rage. Collection of poems, totally different from B.S. Mardhekar. It became target of severe criticism for acute eroticism.

*Hans Cog.* Punjabi. Poetry. By Buddh Singh Bawa. An anthology of medieval religious poetry especially the *Bani* of the Gurus and Bhagats with critical introduction.

*Jāgo Duggāra.* Dogri. Poetry. An anthology of twelve Dogri poets published by Dogri Sanstha Jammu.

*Kaikeyī.* Hindi. Poetry. By Kedarnath Misra, 'Prabhat'. A Hindi epic poem divided in 13 cantos. Kaikeyi (of Ramayana) has been identified with India, *Bharatmata*, who provided Rama with the opportunity to fight against evil. Misra was inspired by Rabindranath's famous article 'Kabye Upeksita' (Neglected characters in literature).

*Kalām-o-Mahjoor* No. 10. Kashmiri. Poetry. By Mahjoor. A collection of Mahjoor's fresh ghazals and vatsan-type poems of love and longing in the changing times.

*Kontayum pūnūlum.* Malayalam. Poetry. By Vayalar, Rama Varma, who later on became the most popular poet of social revolution and the most popular writer of lyrics for films.

*Kuṭiyozikkal.* Malayalam. Poetry. By Vailoppalli Sridhara Menon. The poem is about a conflict between an idealist belonging to middle-class and a member of the labour class. It bemoans the failure of humanism and class-struggle based



on bitter hatred. The poem is written in a style which resembling the technique of stream of consciousness.

*Mahā prasthānam*. Telugu. Poetry. By Sri Sri (Srirangam Srinivasa Rao). The epoch-making volume in Telugu, opened new vistas of progressive poetry. Most of the pieces were first published in different journals during 1934–40. Equally important is its preface written by Chalam; in a way it is the *magna Carta* of progressive poetry.

*Mankutimmana Kagga*. Kannada. Poetry. By D.V. Gundappa (D.V.G.). Author's reflections on life and its problems in short four-line poems. One of the most popular work of *Navodaya* period. Each poem ends with the signature 'Mankutimma' (Timma the Fool).

*Milan Yāmini*. Hindi. Poetry. By Harivans Rai Bacchan. Lyrics depicting beauty of nature.

*Nal Damayanti*. Punjabi. Poetry. By Dhani Ram Chatrik. A *Kissa* on the tale of Raja Nal and Damayanti retold in powerful poetic.

*Navya Kavitegalu*. Kannada. Poetry. By V.K. Gokak (Vināyaka). A work of historical importance as with it was inaugurated 'navya; (modern) poetry, as opposed to 'Navodaya' poetry.

*Premāñjali*. Maithili. Poetry. By Vedananda Jha (1916–1980). Based on, according to some almost an adaptation of, Tagore's Bengali *Gītāñjali*. Vedananda Jha was one of the best exponents of *Muktaka Kāvya*.

*Runaiyan*. Urdu. Poetry. By Shakil Badayuni. A collection of ghazals. Though not a highly rated work, the collection is known for its musicality and pathos.

*Svātantrya Jyotiḥ*. Sanskrit. Poetry. By Ramakrishna Bhat. A poem celebrating Indian Independence.

*All Through the Gandhian Era*. English. Autobiography. By A.S. Iyengar. A journalist's memoir that recaptures the great historical saga of the Gandhian era.

*En Carittiram*. Tamil. Autobiography. By U.V. Swaminatha Aiyar. One of the best autobiographies written in Tamil, by a Tamil teacher who did a remarkable service to Tamil by editing and publishing ancient texts. This book still remains as one of the major accounts of the system of Tamil education in Saivaite Mutts.

*Ātma Kathā*. Telugu. Biography. By Tummalā Sitaramamurti Choudary. Biography of Gandhi in verse. As a complementation to this work Tummalā also wrote *Mahātmākathā* (1968) in 405 verses, narrating the story of Mahatma and the major events of Indian freedom struggle from Rowlatt Act of 1919 to 1948.

*Bhārata paryāṭanam*. Malayalam. Criticism. by Kuttikrishna Marar. An interpretative retelling of some of the major events in the story of Mahābhārata in Malayalam.

*Bhasa Mahakavi*. Kannada. Criticism. By C.K. Venkataramayya. Critical study of the works of Bhasa. One of the voluminous works on Sanskrit literature.

*Bapunā-Patro*. Gujarati. Letters. Written by Mahatma Gandhi to various persons. Published in 10 volumes. The first four volumes were published in 1950, '52, '54 and '57 respectively. Last volume was published in 1966. The volumes provide invaluable source materials for the study of Gandhiji's life and thought.

*Gurumukhī Lip Dā Janam Te Vikās*. Punjabi. Language. By Gurbax Singh. A pioneering work on the Gurumukhi Script, its development from the ancient Brahmi Script, and comparative study of Sharda, Takri and Bhatt-Achhari.

*Kallol Yug*. Bengali. Literary history. By Achintya Kumar Sengupta. The history of the journal *Kallol* with which a new period, marked by new socio-cultural awareness, began in Bengali literature.

*Kāshir Shāyirī Ta Mehntkash*. Kashmiri. Essay. By P.N. Pushp. An investigative essay on the reflection of work-culture in Kashmiri verse right from Lal ded to Nadim and his youthful team of poets.

*Mahākavi Rāghavānka*. Kannada. Criticism. By R.C. Hiremath. Detailed study of 12th century poet Raghavanka and his poetry.

*Mahjoorni Shāyirī Mahz Nayā Kashmīruk Pot-Manzar*. Kashmiri. Criticism. By P.N. Pushp. A study of Mahjoor's verse reflecting the New Kashmir aspiration.

*Naqd-i hayāt*. Urdu. Criticism. By Mumtaz Husain. On Urdu literary trends within a Marxian framework.

*Maithilī Sāhityak Pragati*. Maithili. Essay. By Kumar Gangananda Singha. On different branches of Maithili literature.

*Ōvacceyti*. Tamil. Criticism. By M. Varadarajan. On the model of 'practical criticism' and literary tradition of Tamil as found in the 5th poem of Akananuru, one of the Cankam anthology of love poems.

*Śrīkānter Śaratcandra*, Bengali. Criticism. By Mohitlal Majumdar. On the philosophy of the novelist Sarat Chandra as emanating from his four-volume novel *Śrīkānta*.

*Uyarunna Yavanika*. Malayalam. Criticism. By C.J. Thomas. The history of theatre in Kerala and forms of Malayalam drama.

*Vampuppeccu*. Tamil. Essay. By K. Savithiri Ammal. One of the finest collection of Tamil essays and skits written exclusively from a woman's point of view.

*Admi Ka Bacca*. Hindi. Novel. By Krishnachandra Sharma. A story of transformation of a conservative youth into a man of liberal ideas.

*Āghonī Bāi*. Assamese. Short-story. By Bina Barua (Birinchī Kumar Barua). The triumph and tragedy of Assamese village life are the main themes of these stories.



*Ākhirī Dāmv.* Hindi. Novel. By Bhagavati Charan Varma about the middle-class taboos, conventions and the erosion of moral values.

*Amara Agast.* Kannada. Novel. By A.N. Krishna Rao (A. Na. Kr.). On the freedom movement of 1942.

*Atadu-Āme.* Telugu. Novel. By Uppala Lakshmana Rao. A novel in the form of diaries of two individuals, a technique that became popular later. It is a story of two friends and their relationship.

*Baḷī.* Marathi. Novel. By Vibhavari Shiroorkar. A novel of high rank amongst realistic Marathi works. It depicts the life of a susceptible young man from a community branded as 'criminal'.

*Cennabāsavanāyaka.* Kannada. Novel. By Masti Venkatesa Iyenger. One of the noted historical novels in Kannada. It tells the story of the fall of a small state Bidanur in Karnataka and how it was conquered by Hyder Ali. The protagonist, Cennabāsavanāyaka is the young inheritor of the throne of Bindanur and the time mid-eighteenth century.

*Ichāmatī.* Bengali. Novel. By Bibhutibhushan Bandyopadhyay. A novel on the life of a Bengali village of the banks of Ichamati, which becomes a symbol of the flowing time. It refers to the atrocities of the indigo planters; but the narrative concentrates more on domestic issues and nature than on power relations or economic changes.

*Jailu lōpali Kathalu* (stories behind the bars). Telugu. Short-story. By Ālwāruswāmi, Vattikotā (1915–60). The writer wrote them while he was in jail because of his anti-Nizam activities.

*Javābi Kārd.* Kashmiri. Short-story. By Dina Nath Nadim. Collection of short stories.

*Jhañjā.* Oriya. Novel. By Kanhu Charan Mohanty. A novel on the conflict between ideology and human desire. It is noted for its psychological treatment.

*Kame Te Yodhe.* Punjabi. Short-story. By Sant Singh Sekhon. A collection of short stories depicting the life of the ordinary toiling peasant masses.

*Kathā-Navaratna.* Nepali. Short-story. By Rupnarayan Sinha. A collection of nine short stories. Sinha as a short-story writer is more realistic than as a novelist. He is humorous, satirical as well as sympathetic.

*Kinu Goālār Gali.* Bengali. Novel. by Santosh Kumar Ghosh. It depicts the moral degradation that has come into the middle-class Bengali life in Calcutta after the partition of India. Author's other two novels, *Nānā Rañger Din* (1952), *Momer Putul* (1954) are similar in theme and tone.

*Kollāyi gaṭṭitē hēmi.* Telugu. Novel. By Ramamohan Rao, Mahidhara. A novel on the Gandhian politics, its impact on rural life and its clash with communist philosophy.

*Mriganayani*. Hindi. Novel. By Vrindavanlal Varma. The history of Gwalior under Mansingh Tomar (1486–1516) is the background of the main plot, which is love between Mansingh and Mrignayani against a politically tense society.

*Muktipath*. Hindi. Novel. By Ila Chandra Joshi. Based on the life of a revolutionary named Rajiv. The conflict between progressive and fundamentalist ideologies leads to the victory of the progressive.

*Nagna Satya*. Kannada. Novel. By A.N. Krishna Rao. A novel on the sufferings of prostitutes. The story continues in two other volumes: *Sanisantāna* (1951) and *Sanjegattalu* (1952). The works became immediately controversial triggering off a debate on obscenity in literature. The author defended himself writing a book *Sāhitya Mattu Kamapracodane* (1952).

*Oru Nāl*. Tamil. Novel. By Ka. Naa. Subramaniam. The novel narrates the incidents of one day in life of a soldier who goes to his native village and meets his people. The novel explores the relationship between man and society. The technique adopted in this fiction is unique Tamil.

*Piñjar*. Punjabi. Novel. By Amrita Pritam. A novel depicting inner tensions and conflicts of feminine mind in contemporary society. Traces of lyricism are visibly present.

*Prem Lagan*. Punjabi. Novel. By Master Tara Singh. A political novel by one of the leading Sikh-political personality of the times.

*Prema Ain Pāpa Jūn Kahāniyūn*. Sindhi. Short story. By Asanand Mamotra. In these short stories, the author deals with problems of love and lust and gives psycho-analyses of his characters.

*Rang Mahal*. Punjabi. Novel. By Surinder Singh Narula. A novel written in critical realistic tradition. Depicts socio-economic concerns of urban middle. This novel represents a significant break from the Nanak Singh tradition.

*Rudrama Devī*. Telugu. Novel. By Nori Narasimha Shastri. Second of the series, the writer planned to depict the evolution of Telugu literature, in the form of novels. This covers the story of Tikkana (13 c. A.D.) the second poet of *Kavitraya*, who translated Mahābhārata into Telugu.

*Saver Sār*. Punjabi. Short-story. By Kartar Singh Duggal. These stories centre around socio-psychological problems of urban middle-class.

*Tāutara*. Oriya. Novel. By Harekrushna Mahatab. A popular political novel on village-politics exposing the greed and hypocrisy of the society.

*In Transit*. English. Novel. By Venu Chitale. It narrates the story of a Poona Maharashtrian family through three generations but concentrates mainly on the social and political changes in the period of India's transition from the colonial to independent status.

*Viṣakanyaka*. Malayalam. Novel. By S.K. Pottekkat. The novel is about the life of



the Christians who migrated from the middle and South Kerala to the virgin forestland of north Kerala.

*Vivart*. Hindi. Novel. By Jainendra Kumar. The plot centres round love, frustration and sense of quiet of the protagonist, a youngman belonging to the middle-class, violates the ethical norms and takes to vices. The story is told with psychological insights.

*Yeli Gāsh Phol*. Kashmiri. Short-story. By Somnath Zutshi. Acclaimed as the first original short-story in Kashmiri. Earlier only translations had been attempted.

*Agāmī*. Oriya. Play. By Manoranjan Das. This is a landmark in the history of Oriya drama. It has made a strong impact on the audience for its novelty in the form and content and particular to treatment of Freudian psychology and Marxist philosophy.

*Āhuti*. Hindi. Play. By Lal Chand Bismil. Heroine Janaki and hero Ram, engaged to be married, are separated at the partition; Janaki, when found, is still rejected as impure and commits suicide.

*Āngel*. Konkani. Play. By J.S. Alvares, noted novelist and short-story writer in Konkani, published by Konkani Nāttak Sabhā, Mangalore.

*Bhamvar*. Hindi. Play. By Upendranath 'Ashq' shows the failure in marriage and emotional frustration of three highly educated and intellectual sisters; some references to Freudian ideas.

*Bhañjakabi* Oriya. Play. By Debendranath Singh. A historical play on the life of Upendra Bhanja, a famous poet of Orissa.

*Bhūmikanyā Sītā*. Marathi. Play. By B.V. alias Mama Varerkar. A play projecting Sita in a new light, and Sambuka is shown as the representative of the downtroddens.

*Chēdā Tār*. Bengali. Play. By Tulsi Lahiri. One of the earliest and successful attempts to depict the life of the illiterate poor peasants in North Bengal. The play was a great success on the stage.

*Gharasansara*. Oriya. Play. By Ramachandra Misra. A play with a reformatory overtone comparing an urban-based frustrated family with a happy family in a village.

*Hali*. English. Play. By G.V. Desani. It was performed at the Watergate Theatre London (July 1950) and in India in 1950 and 1951. The play's action is symbolic; the real stage being the microcosm of the protagonist, Hali and its theme is a quest, a quest for fulfilment. The protagonist symbolizing in himself the male and the female represents humanity itself.

*Hosa Samsāra Hattu Itara Ekankagaḷu*. Kannada. Play. By D.R. Bendre (Ambikatanayadatta). In these five one-act plays the author achieved remark-

able coherence of plot and characterization. He creates virtually visual poetry in these plays.

*Jivāśivācī Bhet*. Marathi. Play. By B.V. alias Mama Varerkar. The play was the first to introduce totally rural atmosphere on the Marathi stage. Later playwrights from workers' stage like L.K. Ayare, Vasant Dadwadkar, Vasant Jadhav are distinctly influenced by this play.

*Natun Ihudī*. Bengali. Play. By Salil Sen. A powerful play on the miseries of partition. The action develops through the life of a Hindu family that came to Calcutta from East Bengal in search of a new home. The irony and pathos of the situation are indicated in the title which means 'The New Jews'.

*Paisā*. Punjabi. Play. By Gurdial Singh Phul. Written in realistic theatre-tradition. Criticism of contemporary social reality.

*Tārā*. A Hindi verse-play by Bhagvati Charan Varma. On the psychological conflict between sexual desire and virtuous restraint (here suggested to be respectively the *id* and the super-ego) within the young and beautiful Tara, wife of Rishi Brihaspati, who however becomes enamoured of Chandrama and yields to him.

*Vir Abhimanyu*. Hindi. Play. By Radhey Sham Kathavachak. One of the earliest Parsi Theatre plays in literary Hindi on a Puranic theme; helped win a 'family' audience for the Parsi Theatre.

*War Ghar*. Punjabi. Play. By I.C. Nanda, The play deals with traditional marriage institution.

*Aśru Tīrtha*, tr. by Atul Chandra Hazarika. Assamese. Drama. Shakespeare's *King Lear* (English).

*Bañij Konvar*, tr. by Atul Chandra Hazarika. Assamese. Drama. Shakespeare's *The Merchant of Venice* (English).

*Halav*. Kashmiri. Short-story, tr. Somnath Zutshi. *Rocusts*. English version of a Tamil original by Raj Ratnam.

*Kīcaka*, tr. by G.P. Rajaratnam. Kannada. Play. T.P. Kailasam's *Kīcaka* (English). Elevating the characters of Kīcaka and projecting his platonic love towards Draupadi.

*Manappēy*, tr. by Cuttananta Parati. Tamil. Novel. *Thais* by Anatole France (French).

*Uttaman*, tr. by A.K. Atittar. Tamil. Drama. *Othello* by William Shakespeare (English).

*Uttarrāmācarit*, tr. by Umashankar Joshi. Gujarati. Play. *Uttarārāmacarita* by Bhavabhuti (Sanskrit).

*Vijaynatī*, tr. by V.V. Shirvadkar. Marathi. Play. Maurice Materlink's *Mona*



*Vanna* (English). R.G. Pradhan translated the same play (*Vimalādevī*) in 1937, but he changed the end to suit Indian tradition. Shirvadkar's attempt captures the developing personality of the heroine, and retains the tenderness and poetic quality of the original. It is also a free translation, its characters and places are Indianised.

*Āsantākāḷi*. An Oriya monthly. Ed. by Jadumani Parija. A well established literary journal published from Calcutta uninterruptedly.

*Bīṇā*. An Oriya literary monthly published from Tikali of Andhra Pradesh. Ed. by Madhusudan Jagadev.

*Diganta*. An Oriya monthly. First edited by Manoj Das, then Sacchidananda Routray. First published from Balasore later from Cuttack, it championed the new outlook opposing traditionalism.

*Milāp*. A Gujarati monthly. Ed. by Mahendra Meghani. The first Gujarati magazine on the model of *Reader's Digest*.

*Pionāri* (The Traveller). A Konkani weekly. Ed. by V.J.P. Saldanha, alongwith Lawrie da Costa and Alphonse da Costa. It has now become one of the leading Konkani magazines in Kannada script, catering to the large community of Mangalore immigrants in Bombay in particular. From 1958 ed. by C.F. D'Costa; from 1961 by Mark D'Souza and P. D'Souza and for some years now it is edited by Smt. Nellie D'Costa.

*Sāptāhik Hindustān*. A Hindi weekly from Delhi. Ed. by Mukuta Bihari Varma. After some time Banke Bihari Bhatnagar became its editor. A magazine popular till today.

## 1951

Inauguration of First Five Year Plan.

Est. *Telangāna Racayitalu Sangam* in Hyderabad, with Dāsarathi as its President and C. Narayana Reddy as its Secretary.

d. Abanindranath Tagore (b. 1871). The founder of the modern school of Indian painting. He was a distinguished Bengali prose writer and had a unique prose style. His works include *Rāj Kahinī* (1909), *Kṣīrer, Putul* (1896)—stories for children; *Gharoyā* (1941), a remarkable memoir, and *Bāgeśvarī Śilpa Prabandhābali*, lectures on art.

d. Abdul Sattar Asi (b. ?). A contemporary of Mahjoor who varied the woes of toiling peasants and labourers. Himself a porter he knew the demoralising abjectness of poverty against which he struggled. He recited his first Kashmiri poem *Garibi* at a May Day rally in the Huzoori Bagh Park in 1945.

- d. Arzu Lucknavi Sayyid Anwar Husain (b. 1873). A poet and dramatist in Urdu, a pupil of Jalal Lukhnavi, a noted poet of Lucknow school and film dialogue-writer and lyricist. His collections of ghazals *Fughan-e-Arzu* (1924); *Jahan-e-Arzu* (1936) are popular works. His work *Surili Bansri* (1938) is an acclaimed work. In 1951 he migrated to Pakistan.
- d. Bahinabai Chaudhari (b. 1880). A Marathi poetess, without any formal education, composed poems in the traditional *Ovi* form. Her son, Sophandev Choudhari, also a poet, published her poems entitled *Bahinābaīcī Kavītā* (1952). Her poems written in the Khandeshi dialect of Marathi are related to the tradition of Marathi folk-poetry.
- d. Bhabananda Dutta (b. 1919). A Marxist poet-critic of Assam. His two well known works are *Dr̥ṣṭi Āru Darśan* (1955) and *Rabindra Pratibhā* (1961).
- d. Hasrat Mohani (Sayyid Fazlul Hasan), (b. 1878). A poet and politician; began writing Urdu ghazals, his favourite form in 1895; edited Urdu journal *Urdu-i Mualla* (1923–30), joined the Congress (1903). Went to jail several times. Among his publications are: *Kullīāt-i Hasrat Mohānī* (1943), *Tazkiratushu'arah* (Biographical notes on classical poets of Urdu) 2 volumes, 1914, 1915.
- d. Irabat Simha, Hijam (b. 1896), a noted Manipuri poet; author of *Saidam Saireng* (1924). He brought out a hand written and lithographed Manipuri literary journal *Meitei Chinu* (1922).
- d. Janardan Jha 'Janasidan' (b. 1872). Maithili novelist innovative and skillful even though largely didactic; he published two novels—*Nirdayi Sasu* (1918) and *Punarvivaha*—both on social problems.
- d. Jyotiprasad Agarwala (b. 1903). One of the most outstanding Assamese playwrights and a fine poet. He gave boost to Assamese folk songs, drama and Assamese cinema. He founded the first film studio in Assam, named 'Chitraban'. In his dramas, he has employed various subjects ranging from rebellion against British raj to Pauranic themes, with modern progressive outlook. Some of his well-known works are *Sonit Kunwari* (1925), *Kārenār Ligeri* (1937), *Labhita* (1948).
- d. Kattamanchi Ramalinga Reddy (b. 1880). An educationist, critic and poet. His *Musalamma Maranamu* (1948) is one of the major works of modern Telugu poetry. His *Kavitva tattva vicāramu* (1914) is the forerunner of modern criticism. First Vice-Chancellor of Andhra University in 1926 resigned in 1930, in protest of the Government suppression of Satyāgraha Movement; joined Justice Party.
- d. Marepalli Ramachandrakavi (b. 1874). A Telugu poet. He joined non-cooperation movement and Salt Satyagraha and was imprisoned twice. Worked actively for eradication of untouchability; founded 'Sangita Māninī Samājam' (1912) to rehabilitate the Devadasis. Associated with the establishment of 'Kavitā Samiti' (1926) a leading literary organization in north coastal districts.
- d. Nirupama Devi (b. 1893). A noted woman novelist in Bengali. A writer of



domestic novels she deals mainly with the romance and tragedy in love and marriage. Her works include, *Annapurnā Mandir* (1913), *Didi* (1915), *Āleyā* (1917).

d. Panchagnula Adinarayana Shastri (b. 1890). A scholar of Sanskrit and Telugu; supported the *Navya Sāhitya* movement and the 'spoken Telugu movement' led by Rao Bahadur Gidugu Venkata Rāmamūrti. Established 'Aryabhārathi Granthamālā' (1930). A meeting point of classical learning and modernity.

d. Simab Akbarabadi (real name: Ashiq Husain), (b. 1880). A popular Urdu poet, disciple of Dagh Dehlavi: composed ghazals as well as Islamic poetry, chiefly in praise of Prophet Muhammad. His books include *Lauh-i-mahfūz*, *Saz-i Hijāz*, *Kalīm-i-ajam* (1936); *Krishn-gītā* (1942).

d. S. Wajid Ali (b. 1890). One of the popular short-story writers of Bengal. His 'Bhāratbarṣa' (India) is one of the best known stories in Bengali. His works include, *Māsuker Darbār* (1930), *Darbeser Doyā* (1931).

d. Umesh Chandra Dev Mishra (b. 1904). A well-known Hindi journalist, associated with *Sarasvati*. His prominent works are *Viśva Kavi Rabīndranāth* (1943), *Vaṅcitā*, *Pratirodh*.

d. V.N. Bhushan (b. 1909). Known more as a popularizer of Indian writings in English than as a poet. Among his works are *Silhouettes* (1928), *Moonbeams* (1929) and *Flute Tunes* (1931). He edited several anthologies.

d. Vinjamuri Venkataratnamma (b. 1888). A Telugu poetess. The only woman member in 'Navya Sahit Samiti', editor and publisher of a woman magazine, *Anasuya* for several years.

*Yāvan Nahaj*. Kashmiri. Poetry. Ed. Amin Kamil and Aziz Haroon. An anthology of poems of the late forties including the early attempts at prose after 1947.

*Apāra Karuṇa*. Kannada. Poetry. By R.S. Mugali (Rasikaranga). A collection of fifty-eighty Kannada lyrics classified under 'Prakṛti' and 'Prapañca'. Most of the poems deal with abstract themes and marked by a graceful and dedicate style.

*Araḷippūkkaḷ*. Malayalam. Poem. By G. Kumara Pillai (b. 1923), a noted Malayalam poet.

*Bandargāh*. Punjabi. Poetry. By Bawa Balwant. A collection of poems of philosophical strands.

*Bhārat-Pārijāta*, *Parijatophāra* and *Pārijāta-Saurabha*. Sanskrit. Poetry. By Swami Bhagavad Arya. A *mahākāvya* in three parts dealing with the Indian freedom struggle with Gandhiji at the centre.

*Conven Dard Sunehe*. Punjabi. Poetry. By Hira Singh Dard. Collection of poems with a predominantly social message.

*Dhvani*. Gujarati. Poetry. By Rajendra Shah. A collection of lyrics; considered

a landmark of post-Gandhian Gujarati literature. Love, nature and God are the dominant themes in these poems which are distinguished by the poet's metrical innovation and symbolic expressions and rich imagery.

*Duranta Dupur*. Bengali. Poetry. By Naresh Guha. Poems have a lyrical intensity with a crisp irony.

*Dūsarā Saptak*. Hindi. Poetry. By seven poets ed. by Ajñeya. The *Nai Kavita* movement is supposed to have started with this collection. The preface therefore has a historical importance. The poems represent the sensibility and technique of *Nai Kavita*. The poets of this collection are Bhavani Prasad Misra, Sakunta Mathur, Hari Narayan Vyas, Shamasher Bahadur Singh, Naresh Mehta, Raghuvir Sahay and Dharamvir Bharati.

*Gham-i daurān*. Urdu. Poetry. By Ghulam Rabbani Taban. Anthology of patriotic poems.

*Jang-e-Zaitun* Kashmiri. Poetry. By Ali Shah. A *Jangnama* on an episode from Islamic annals of crusade, written in the *Masnavi* form based on oral tradition.

*Kāvya Vēdane*. Kannada. Poetry. By V.G. Bhatta. Seventy-six satirical poems in Kannada ridiculing various aspects of social life as well as certain philosophical and poetical experiences. Unique in the use of spoken dialect, uneven rhythmic patterns and self imposed buffoonery.

*Koṭi Kaṇṭhe*. Oriya. Poetry. By Manamohan Misra. A collection of poems with Marxist overtone.

*Manvantar*. Hindi. Poetry. By Sambunath Singh. The poems are progressive in tone, advocating social change.

*Mard Agamra*. Punjabi. Poetry. By Avatar Singh Azad. One of the three important Punjabi epics written by the author. It depicts life and times of Guru Gobind Singh.

*Mausumī*. Oriya. Poetry. By Radhamohan Gandanayak. A collection of romantic poems with a fine metrical craftsmanship.

*Megh Br̥ṣṭi Jhaḍ*. Bengali. Poetry. By Mangalacharan Chattopadhyay. These poems are distinguished by their lyricism as well as faith in communistic ideology.

*Muḷkiriṭam*. Malayalam. Poetry. By P. Bhaskaran (b. 1924).

*Nīlacandrara Upatyakā*. Oriya. Poetry. By Binod Chandra Nayak. A collection of romantic poems of a major poet celebrating the joy for unknown and unattainable.

*Pandnama*. Kashmiri. Poetry. By Abdullah. A didactic verse narrative (in the *masnavi* form) deriving its material from a Persian original.

*Paṭasani*. Oriya. Poetry. By Gopal Chandra Misra. A patriotic *kavya* on the life



and struggle of Krittibas patsani who fought against British rulers of Khurda of Puri district in 1817.

*Payam-e Mahjoor* No. 6. Kashmiri. Poetry. By Ghulam Ahmad Mahjoor. A collection of the last poems of Mahjoor reflecting his painful disillusionment.

*Puttan Kalavum Arivalum*, Malayalam. Poetry. By Idasseri Govindan Nair (1906–74), indicating significant change from the earlier trend inspired by Changampuzha. These poems reflect a new kind of social awareness that of a villager of Kerala, not dominated by Western ideas, expressed in rural language and images.

*Sāmagāna*. Kannada. Poetry. By G.S. Shivarudrappa. A collection of sixty-four lyrics reflecting the point of view of an idealist interested in the sensual beauty of the world.

*Sāz-i larzān*. Urdu. Poetry. By Ghulam Rabbani Taban. Like other poets of the progressive school, his poems reflect a keen social awareness and a freshness of technique.

*Smaran*. Kashmiri. Poetry. By Master Zinda Koul (1884–1964). A collection of Masterji's poems, ghazals and *vatsans* on traditional themes in the contemporary perspective. The collection includes master-piece like *Vadihar Manash*—articulating the eternal interrogation of existential compulsion. Some of these poems had earlier appeared in the *Hamdard*.

*Yātrā* Gujarati. Poetry. By Sundaram. A collection of poems reflecting the poet's spiritual inclination contrasting with his earlier romanticism as well as realistic interludes. Sri Aurobindo's impact can be clearly discerned in these poems.

*Āmār Kāler Kathā*. Bengali. Autobiography. By Tarashankar Bandyopadhyay. A companion volume to *Āmār Sāhitya Jīban* (1953).

*An Indian Outcaste*. English. Autobiography. By Hazari (Marcus Abraham Malik). The autobiography of a man belonging to the depressed class. It was published in London. Its Indian publication six years later carried the title *I was an Outcaste* (1957).

*The Autobiography of An Unknown Indian*. English. Autobiography. By Nirad C. Chaudhuri. Sprinkled with outrageous statements and written in an elegant style Chaudhuri narrates his childhood and adolescence in relation to the political conditions in the early decades of this century. His unabashed Anglophilia has made this work highly controversial.

*Prajñā Prabhākaramu*. Telugu. Autobiography. By Vēturi Prabhākara Sāstri, a great Telugu scholar.

*Param Puruṣ Śrī Śrī Rāmakṛṣṇa* Vol.I. Bengali Biography. By Achintya Kumar Sengupta. A delightful biography of the saint Ramakrishna, which became tremendously popular.

*Putumaippittan*. Tamil. Biography. By T.M.C. Raghunathan. The first and best biography of Putumaippittan.

*Ramani Gābharu*. Assamese. Biography. By Surya Kumar Bhuyan. A biographical sketch Ramani Gabharu, the daughter of King Jayadvaj Singha of Assam, who was married to Sultan Ajamtara, son of Aurangzeb. She is a favourite character among the Assamese playwrights. Buddhindranath Bhattacharya wrote a play in Assamese with the same title in 1928.

*Sākṣāl C.V.* Malayalam. Biography. By N. Balakrishnan Nayar. A short biography of the famous Malayalam novelist C.V. Raman Pillai (1858–1922), written in an attractive form and style.

*Acyutānanda Pañcasakhā Dharma*. Oriya. Treatise. by Chittaranjan Das. On the faith and poetry of *Pancasakha*, a fifteenth-sixteenth century religious sect of Orissa. The writer has elaborately discussed especially the poetry of the saint poet Achyutananda.

*Arappōr*. Tamil. Essay. By C.N. Annadurai. A powerful essay written in protest against the compulsory introduction of Hindi in Tamilnadu.

*Ānandavardhanana Kāvyaṁimāṁse Mattu Kannaḍa Dhavanyālōka*. Kannada. Poetry. By K. Krishna Murty. A critique of Anandavardhana's theory of poetics and the Kannada rendering of *Dhanyaloka*.

*Ādhunika Sāhityam*. Malayalam. Criticism. By S. Guptan Nayar (b. 1919). Essays on forms, trends and problems of modern literature.

*Bhāratīya Vāṇmay*. Hindi. History of Indian Literature, in 3 volumes by several hands. Vol. I: Sanskrit, Pali, Prakrit and Apabhramsa by Hazari Prasad Dwivedi, *et.al.*; Vol. II: Hindi and Urdu by Lakshmi Sagar Varshneya and Rasul Ahmad; and Vol. III: Bengali, Oriya and Assamese by Sukumar Sen *et. al.*

*Goṣṭhi* By Umashankar Joshi. A collection of essays in Gujarati written in a dignified style.

*Kṛapābar Baruār Bhāvar Burburani*. Assamese. Satirical essays. By Lakshminath Bezbarua. These essays were first published in the magazine *Bāhi* (1910). The author criticises social, political, economic and cultural conditions of Assam.

*Nāvil kyā hai*. Urdu. Criticism. By Mohammad Ashan Farooqi and Nurulhasan Hashmi. It deals with the various definitions of the novel as well as its components; it also includes comments on Urdu novelists.

*Amaḍābāṭa*. Oriya. Novel. By Basanta Kumari Devi. It is admired mainly because of the psychological insights of a woman writer describing the feminine psyche.

*Bhāṅgak loṭa*. Maithili. Short-story. By Mayananda Mishra. A collection of humorous short stories.

*Din Te Duniā*. Punjabi. Novel. By Surinder Singh Narula. A novel written in



critical realistic tradition depicting socio-economic concerns of urban middle-class.

*Frontier*. Nepali. Short-story. By Shiva Kumar Rai. The book contains some of the finest short-stories ever written in Nepali. The author's other stories of equal excellence are collected in his later anthologies: *Yātri* (1956), *Khahara* (1976), for which he got the Sahitya Akademi Award in 1978.

*Jaljangal*. Bengali. Novel. By Manoj Basu. Set in the thick forest in the borders of Bengal, the novel depicts man's attempts to conquer nature and establish his supremacy over it. A companion volume to *Ban Kete Basat* (1961).

*Karittuntū*. Tamil. Novel. By M. Varadarajan. A novel about a crippled painter who lives in a Harijan slum and earns his living by drawing pictures on the roads of Madras. The whole action of the novel takes places in the city of Madras with such minute observations and realism that he was hailed as the novelist of the City of Madras.

*Kilubommalu*. Telugu. Novel. By G.V. Krishna Rao, written in 1951 but published in 1953. The rural life of the Harijans in the changing political situation has been portrayed with realism and power and feeling.

*Koṭumkāṭṭil ninnu*. Malayalam. Short-story. By Lalithambika Antarjanam (b. 1909), a major short-story writer and novelist in Malayalam. Among her other important collections: *Ādyatte Kathakal* (1937); *Mūtupatattil* (1946); *Kannirinte puñciri* (1955).

*Kudiyara Kusu*. Kannada. Novel. By K. Sivarama Karanth. An absorbing story of a tribal community of Dakshina Kannada.

*Langadāko Sāthi*. Nepali. Novel. By Lainasimha Bangdel. The first surrealist novel in Nepali. It is a story of a lame beggar and his dog roaming around the lanes and streets of Darjeeling.

*Manci-ceḍu* (Good and Bad). Telugu. Novel. By Sarada (Natarajan). The author, a Tamilian by birth but brought up in the Telugu speaking-area, worked as a servant in a hotel. A story of tension between moral values told without sentimentalism.

*Maru Pradīp*. Hindi. Novel. By Rameshvar Shukla, Anchal. About the sufferings of lower middle-class in general and the Indian widow in particular. The social and moral prohibitions have been strongly criticised.

*Muliāpila*. Oriya. Novel. By Parasuman Munda. A regional novel written in Sambalpuri, a dialect prevalent in Western Orissa, its theme being the life of a labourer.

*Nāgini Kanyār Kāhini*. Bengali. Novel. By Tarashankar Bandyopadhyay. The life of a tribe of snake charmers including their strange rituals and customs, has been described in detail.

*Nadi Ke Dvīp*. Hindi. Novel. By Ajneya. It problematizes the man-woman relation-

ship in Indian social life. Although an incisive analysis of the conventional values the contemporary reader found the problems more relevant to the European society than to the Indian.

*Nṭupuppakkorānēṇḍārnū*. Malayalam. Novel. By Vaikom Mohammed Basheer. The story develops on the relationship between a mother and the young daughter, belonging to a Muslim family, once rich but now in utter poverty. The daughter loves an enlightened youngman and the story moves splendidly with a fascinating portrayal of the Muslim family and the human emotions.

*Pālum Pāvaiyum*. Tamil. Novel. By Vintan (V. Govindan). It parodies the myth of Ahalyā. The names of characters are taken from the Ramayana: the hero is 'Tacarata Kumāran' (Dasharatha Kumar) and the heroine name 'Akalya' (Ahalyā).

*Sabhyatāra Tale*. Oriya. Novel. By Ananta Prasad Panda. An angry narrative exposing the hypocrisy of so-called civilized society.

*Sangrām*. Assamese. Novel. By Dinanath Sharma. A novel about a jobless hero, bitter about the prevailing system of Government that nurtured corruption and nepotism. The influence of Knut Hamsun is quite strong.

*Seven Summers*. English. Novel. By Mulk Raj Anand. The first of the projected series of autobiographical novels, *Seven Summers* marks a shift from Anand's concern with contemporary social problems to the nostalgic past of his childhood.

*Sthābar*. Bengali. Novel. By Banaphul (Balai Chand Mukhopadhyay). The author traces the history of man from the barbaric stage till he became a disciplined social being.

*Svādhinatār Svād*. Bengali. Novel. By Manik Bandyopadhyay. It portrays the agony and tension in the life of the common man after the partition of the country.

*Tin Varṣ*. Hindi. Novel. By Bhagavati Charan Varma based on the student life in the university. It contains some expository materials on Marxism, Leninism, Gandhism and Humanism, but the story moves around three problems—money, love and ethical values.

*Tuttan Wala Khuh*. Punjabi. Novel. By Sihan Singh Sital. A novel depicting the pre-partition socio-cultural environment of Punjab. The focus is on the harmony between different communities of Punjab which is recreated with a feeling of nostalgia. Freedom struggle is the backdrop of fictional action.

*Uttaraṅga*. Bengali. Novel. By Samaresh Basu. The story is based on the sepoy mutiny. This is the first significant work of Samaresh Basu, who became the most distinguished novelist in the mid-sixty.

*Vagdi Si Ravi*. Punjabi. Novel. By Gurcharan Singh. A novel dealing with predominantly romantic love-theme set in rural background of Punjab.



*Zohra*. English. Novel. By Zeenut Futehally. Within the depiction of the feudal and conventional Muslim life of a Hyderabad family, Futehally combines adolescent romanticism and Gandhian idealism in the heroine Zora.

*Baksi Jagabandhu*. Oriya. Play. By Manoranjan Das. The most popular historical play in Oriya written on the fierce fight of a great patriotic hero Jagabandhu (d. 1817) against British rulers and his tragic end.

*Citrangadā*. Manipuri. Play. By Kaishan Amuba Singh (1902–61). On the theme of love between the Manipuri princess Chitrangada and Arjuna, the great warrior.

*Jivan Jhalakān*. Punjabi. Play. By Amrit Singh. A collection of one-act plays depicting socio-economic problems of urban lower middle-class.

*Konārka*. Hindi. Play. By Jagdish Chandra Mathur. Turbulent story of the agony of the sculptor and intrigues of the state during the building of the famous temple. The play uses 'Prologue' and 'Epilogue' as well as 'Viskumbhaka'.

*Naragundada Muttige*. Kannada. Play. By Achyuta Rao Huyilagola. A historical play depicting the fall of Baba Saheb of Naragund in North Karnataka.

*Pardā Uṭhāo Pardā Girāo*. Hindi. Play. By Upendranath 'Ashq'. A popular collection of humorous one-act plays, with piquant situations and lively characters.

*Pattan Di Berī*. Punjabi. Play. By Balwant Gargi. A short play written in romantic-tragic mode with effective use of symbolism. A fine study of inner tensions of characters in love.

*Zoon*. Kashmiri. Play. With Urdu translation. By Jagan Nath Wali. A pedantic play on the legend of Haba Khatoon, the sweetheart of Yusaf Shah Chak (late 16th century). What spoils the play is the indiscriminate incorporation of 'verses' carelessly ascribed to Haba Khatton.

*Intulēkā*, tr. by K. Appadurai Pillai. Tamil. Novel. *Indulēkhā* by Chandu Menon (Malayalam).

*Jōkāliyamēle*, tr. by D.S. Kulakarni. Kannada. Novel. *Hindōlyavara* by Malathi Bai Bedekar (Marathi).

*Mahābhārata*. English. Epic. Tr. by C. Rajagopalachari, the writer, from his own retelling of the *Mahabharata* in Tamil.

*Nari dī jāg*, tr. by Gurdial Singh 'Phul' and Gurbakhsh Singh 'Sant'. Punjabi. Play. Henrik Ibsen's *The Doll's House* (English).

*Rōcāppū*, tr. by T.M.C. Raghunathan and others. Tamil. Anthology. Collection of short stories, essays, and poems of Maxim Gorky translated from English.

*Śrī Gīta Jī*, tr. by Maharaja Ciatusinha (1879–1929). From the Bhagvata Gītā (Sanskrit) into simple Mewari verses, alongwith explanation in Mewari.

*Ālocanā*. A Hindi quarterly started by Shivadan Singh Chauhan and co-edited by Dharmavir Bharati, Brajeshwar Varma, Raghuvana, Vijayadev Narayan Sahi respectively. Among its later editors are Nanda Dulare Vajpeyi and Namvar Singh. A prominent magazine of Hindi criticism.

*Azad*. An Urdu fortnightly. Ed. by Badri Nath Kaul and Madhusudan Kaul 'Kansar'. It carried writings on Kashmiri literature also.

*Bhavitavyam*. A Sanskrit weekly. Ed. by Shridhar Bhaskar Varnekar published from Nagpur. It was modern in format and covered new items as well.

*Dharmayug*. One of the most popular and reputed Hindi weeklies. First editor: Ila Chand Joshi. Later on Hem Chand Joshi and Satyakam Vidyalkar, Dharmavir Bharati were associated with it.

*Kashmir Fortnightly* in English. Ed. by A.S. Raman (for the Publication Division, Government of India, New Delhi). It gave a fillip to writings on Kashmiri literature, old and new.

## 1952

First General Election.

Est. *Dogra Mandal, New Delhi*. This organization contributed to the publication of the first Dogri literary journal *Nami Cetnā* next year, and formation of the Dogra-Himachal Sanskrit Sangam, a cultural organisation in the 1960s.

All India Radio, Bombay began broadcasting in Konkani for the first time, as a reaction to the propaganda indulged in by Radio, Goa, at the instance of the freedom-fighters and the then Secretary, Information and Broadcasting, Mr P.M. Lad, a Goan.

Another Kashmiri Script Reform Committee set up in view of the widespread resentment expressed against the earlier Nasq-based modification of the conventional Persi-Arabic script.

d. Adavi Bapiraju (b. 1895). A reputed novelist, poet and art-director in films. A freedom fighter, he was imprisoned for one year in 1922, and during that period he published his early poems *tolakari* (the first monsoon). His novel *Himabindu* (1946) based on Satavahana history, is one of the popular works.

d. Amir Ahmad Alavi (b. 1879), Urdu critic. His works *Māthnaviyat* (1936), a discussion on Masnavis since 1857, and *Tadhkira-i-Rind*, a biographical account of Rind are important contributions to Urdu.

d. Balvanthai Thakore (b. 1869). A powerful Gujarati poet and scholar-critic; much influenced by the Western poetry and poetics. He established the sonnet as a poetic form in Gujarati and effectively used Milton's blank verse to achieve freedom and flexibility. His criticism is marked with logical rigour, his poetry



reflective and philosophical. *Bhāṅkār* (1942, 2nd Vol. and *Māhrām Sonet* (1935) are his collection of poems.

d. Bani Kanta Kakoti (b. 1894). One of the outstanding Assamese critics and scholar. His works include, *Purāṇi Asamiyā Sāhitya* (1940), *Assamese Its Formation and Development* (First publication 1941; 2nd 1962, 3rd 1972).

d. Chilukuri, Narayana Rao (b. 1890). Wrote extensively on Telugu language, literature, history and religion. Also wrote poetry, drama and fiction. His greatest contribution is—*Āndhra Bhāsā Caritra* in two volumes. In this work he tried to refute though unsuccessfully, the theory of Bishop Caudwell who treated Telugu as a Dravidian language.

d. Garimella Satyanarayana (b. 1893). He made Telugu song a powerful instrument of mass-movement during 1926–45. His songs ‘mākoddi tella doratanamu’ (we don’t want this government of the Whites); ‘Kollāyi gattitē nēmi, mā gāndhi kōmatai puttitenēmi’ (what if our Gandhi wears a kollayi (shirts) and takes his birth in a Vaisya family). His songs on Harijan uplift were also very popular. He also translated the ‘*Kural* and *Nālāyiram* from Tamil.

d. Ghulam Ahmad Mahjoor (b. 1887). The doyen of modern Kashmiri verse who had become the most popular Kashmiri poet of the day and had inspired a new generation of educated youngsters. Incidentally he was the first Kashmiri poet to be given a state funeral. A film on *Shairi Azam Mahjoor* was produced by Balraj Sahni.

d. K.S. Venkataramani (b. 1892). A novelist, short-story writer, and essayist in English and Tamil. The novels *Murugan The Tiller* (1927) and *Kundan the Patriot* (1932), have the same theme, the freedom struggle and the resurgence of the Indian village.

d. Kartar Singh Kalaswalia (b. 1882). A major Punjabi poet. A reputed author of many *Kissas*.

d. Kishorlal Mashruwala (b. 1890). A Gujarati writer of Gandhian school. A biographer, essayist and translator. Among his biographical writings are *Rām Ane Kṛṣṇa* (1923), *Isu Khrusṭ* (1925), *Buddha Ane Mahāvīr* (1926), *Sahajānand Swāmi* (1926). *Kelavaninā Pāyā* (1925) and *Kelavnivivek* (1949) are collections of articles on education.

d. Mohitlal Majumdar (b. 1888). One of the first Bengali poets to pose a challenge to Tagore by criticizing his literary canons. As a result he turned to the nineteenth century Bengali poets for inspiration. His works include *Svapn Pasāri* (1922), *Smara Garal* (1936). He was also one of the major critics in Bengali deeply concerned with the issues relating art and morality, aesthetics and society.

d. Ramadahin Mishra (b. 1906). A well-known journalist, essayist and critic.

d. Shaikh Abdul Qadir Sarfaraz (b. 1879). An Urdu prose writer, biographer and educationist.

d. Vahengbam Yumjao Sinha (b. 1885). A Manipuri grammarian, author of *Longi Vāyel* (1949), a grammar of Manipuri.

*A Time to Change*. English. Poetry. By Nissim Ezekiel. It initiates a new era of English poetry by writing on contemporary life and themes that involve essentially modern sensibilities.

*Āryodaya mahākāvya*. Sanskrit. Poetry. By Gangaprasad Upadhyay. An epic on Swami Dayananda.

*Bahinābāicī Kavita*. Marathi. Poetry. By Bahinabai, a Marathi poetess.

*Last Poems*. English. Poetry. By Sri Aurobindo. Mainly philosophical in nature and expressive of the poet's mystic vision.

*Nadeḍu Banna Dāri*. Kannada. Poetry. By M. Gopalakrishna Adiga. An evidence of transition from *Navōdaya* to *Navya*, these poems emerge out of reaction against the idealism of *navōdaya* poetry. *Navya* poetry attempts to structure poems through imagery. The work also shows the presence of pessimism which became obsession of 'navya' poetry.

*Pirnāma*. Kashmiri. Poetry. By Pir Atiquallah. A comic narrative on the 'Ways of the Pir' in the *masnavi* form. Betrays traces of Maqbool's influence.

*Qissa-e-Bahram Shah*. Kashmiri. Poetry. By Mir Shaban Dar. A popular romantic *masnavi* modelled on a Persian original.

*Rāśmi Rathī*. Hindi. Poetry. By Ramadhari Singh Dinakar. An epic based on the character of Karna of the Mahabharata.

*Rāvan*. Hindi. Poetry. By Haradayalu Singh. Written in Braja Bhasa, divided in 17 chapters having the characters of classical epics. Tries to present Ravana with sympathy.

*Rūpanavanītam*. Telugu. Poetry. By Rayaprolu Subbā Rāo. Poems glorifying womanhood and spiritual love.

*Sarghi Velā*. Punjabi. Poetry. By Amrita Pritam. A collection of poems reflecting the romantic and progressive trends of the time.

*Varuṇa*. Kannada. Poetry. By Pejavara Sadashiva Rao published posthumously. The author died at the age of twenty-six in Italy. Though written before 1950 these poems are quite different from *navodaya* poems. Remarkable for the use of new rhythm and manifestation of experiences of an alienated individual. 'Nāṭyōtsava'—one of the poems is considered by the critics as the earliest 'navya' poem in Kannada language.

*Yugacakra*. Maithili. Poetry. By Chandranath Mishra 'Amar', a major poet of Maithili. A collection of humorous and satirical poems. A modified and enlarged edition was published in 1972 under the title *Unata pāl*.



*1951 Kā bihtarīn adab.* Urdu. Anthology. By Ali Sardar Jafri and Prakash Pandit. Selection of the best Urdu prose and poetry of 1951. It includes essays, short stories and poems.

*Kosa Kalā.* Hindi. Treatise. By Ramachandra Varma. On lexicography by an eminent lexicographer and grammarian.

*Arsī.* Punjabi. Autobiography. By Teja Singh, Principal. Written in a lucid prose it reconstructs the author's contemporary world.

*Nēnu-Nā Dēśam.* Telugu. Autobiography. By Darsi Chenchaiiah, an agriculture scientist, and freedom fighter. This is considered to be one of the best autobiographies in Telugu.

*Samsmaraṇ.* Hindi. Autobiography. By Banarasidas Chaturvedi. Reminiscences of a ubiquitous and widely travelled man of letters.

*Svīya Caritra.* Telugu. Autobiography. By Konda Venkatappayya Pantulu, a Telugu celebrity, popularly known as *Desha Bhakta*; a patron of theatre and literature.

*Bhārat Canu.* Manipuri. Biography. By Asangbam Mineketan Simha. In four parts. Biographies of women of India.

*Āmcó Soḍvoṇḍār.* Konkani. Prose. by Joaquim Antonio Fernandes, based on J.M. Bower's *Jesus, the Messiah* in the main, as well as other works on his subject, including the Gospels.

*Ilakkiya Utayam* (2 volumes). Tamil. Language. By S. Vaiyapuri Pillai. One of the best works in Tamil dealing with the origin and development of literature on the languages of world as well as portraying the literary history of Tamil and Sanskrit.

*Karṇāṭaka Haridāsa Sāhitya.* Kannada. Literary history. By R.S. Panchamukhi. General survey of the *Dāsakūta* movement of Karnataka, its contribution to Kannada literature and world culture, with English translations of selected songs of principal Dāsās and a summary of the subject in English. One of the major works on Dāsa literature.

*Khulle Lekh.* Punjabi. Essay. By Puran Singh. One of the finest collections of Punjabi essays on literary and philosophical theme written in lyrical prose.

*Kurpēcīm Kirṇām.* Konkani. Religious reflections and meditations. By Fr. Antonio Pereira. Published at St. Mary's College, Kurseong, West Bengal.

*Sāhitya Mattu Kāmapracōdane.* Kannada. Criticism. By A.N. Krishna Rao (A. Na. Kr.). A critical work on the concept and place of 'sex' in Indian literature in particular and in world literature in general. Written as defence to the allegations that his novels are vulgar. 'Literature and Sex' became an issue and many people participated in the polemics.

*Sāhityer Bhabīṣyat*. Bengali. Literary essays. By Bishnu De.

*Śrīrādhār Kramabīkāś*. Bengali. Criticism. By Sasibhushan Dasgupta. On the evolution of Radha in Sanskrit, Prakrit and Bengali literary as well as in philosophical discourse.

*Agni Prikṣā*. Bengali. Novel. by Ashapura Devi. A simple narrative of the profound effect of traditions and customs on the mind of a woman, who is well educated and westernized.

*Arogya Niketan*. Bengali. Novel. By Tarashankar Bandyopadhyay. It depicts the conflict between the two medicalmen, one an old man trained in traditional *Ayurved*, and the other, a young doctor trained in Western medicine, which also provides a metaphor of the tension between the old and the young, East and West, Religion and Science. A powerful story foregrounding the meaning and implication of death in the scheme of things.

*Attige*. Kannada. Novel. By S. Ananthanarayana. Depicting the complex, delicate nature of human relations written in psycho-analytical technique.

*Balcanmā*. Hindi. Novel. By Nagarjun on rural life highlighting issues not raised by Premchand. The story of an agricultural labourer, almost a bonded one, of a village in Mithila region and the feudal structure of village life.

*Baryātrī*. Bengali. Short-story. By Bibhutibhushan Mukhopadhyay. These hilarious stories deal with the humorous sides of the customs and rituals of the middle-class Bengali marriage.

*Biṭi Roder Dhāre*. Bengali. Novel. By Samresh Basu about the life of the underprivileged in the slums in minute details and wide sympathy.

*Caduvu*. Telugu. Novel. By Kodavatiganti Kutumba Rao. One of the best novels in modern Telugu praised for its documentation of the Andhra life, during 1915–35.

*Cages of Freedom and Other Stories*. English. Short-story. By K.A. Abbas. The collection has ten stories. The title story is allegorical and treats Indian people as moving from one cage to another, the last being the cage of freedom, for paradoxically, though free, they are still enslaved.

*Dulāl*. Assamese. Short-story. By Dinanath Sharma (b. 1914). Well constructed stories mainly about the problem of man-woman relationship.

*Dūrbhāṣiṇī*. Bengali. Novel. By Narendra Nath Mitra. On the life of working women (in this case, the telephone operators)—their problems, tensions and frustrations. Later dramatised and had some stage success.

*Ek gā'ūn man*. Urdu. Novel. By Asif Mirza. Based on a Chinese story. The characters and situations have been sufficiently Indianised.

*The Financial Expert*. English. Novel. By R.K. Narayan. Depicting the sudden rise



to wealth and the equally sudden collapse into poverty of Margayya, the novel is the story of modern cash-nexus society, and its aggressive self-confidence for its own narcissistic fulfilment.

*Garma Rākh*. Hindi. Novel. By Upendranath Ashq depicting the lower middle-class life. The plot is set at Lahore of the pre-partition days.

*Hamsagīte*. Kannada. Novel. By T.R. Subba Rao (Ta. Ra. Su.). A novel depicting dedicated life of a musician with the history of Chitradurga as its background.

*Hāsubānu*. Bengali. Novel. By Prabodh Kumar Sanyal. A highly romanticised story, focusing on the psychology of Hindus and the Muslims after the partition of Bengal.

*He Who Rides A Tiger*. English. Novel. By Bhabani Bhattacharya. The novel like *So Many Hungers* has the Bengal famine as its historical milieu, but the shocked acceptance and the mute passive suffering of destitutes there, is here transformed into a rebellious protest.

*Hujūr*. Hindi. Novel. By Rangey Raghav on the life of the downtrodden and the moral degeneration of the exploiter class. The satire has been heightened by the presence of a dog of European pedigree who has served many masters.

*Itayanātam*. Tamil. Novel. By N. Chidambara Subramaniam. One of the finest novels in Tamil on the life of a musician, his relationship with his life, and also with a Devadasi, both frustrating. Only when he loses his voice does he realise the true nature of music, realisation of the self.

*Jab Khet Jāge*. Urdu. Novel. by Krishan Chander. A novel on the Telangana peasants. The narrative begins with Raghu Rao, a young peasant leader, who was to be hanged; slowly it unfolds his life, his love with a tribal woman, his association with the peasant's movement, confrontation with the government and finally his sentence of execution.

*Jher to Pidhān Che Jani Jani*. Gujarati. Novel. By Manubhai Pancholi Darshak. A novel on love against the background of two world wars. The novel problematizes the role of religion in society. Written in a gripping style, the novel enjoyed popularity for some time. Two other volumes of this epic novel were published in 1958 and 1985 respectively.

*Jipsi*. Hindi. Novel. By Ila Chandra Joshi analysing the modern consciousness through the story of a gypsy girl Maniya. Adler's influence can be easily seen.

*Kabar Putt*. Punjabi. Short-story. By Amar Singh. A collection of Punjabi stories depicting hard life of toiling lower middle-class in realistic detail.

*Kelābādī*. Hindi. Novel. By Nityananda Vatsyayan aimed at giving expression to Marxist ideology. Kelabadi is the name of a labour's colony.

*Music For Mohini*. English. Novel. By Bhabani Bhattacharya. With city, village and marriage as realities and symbols the work is concerned with the reconciliation of tradition and change.

*Peddām Kategaḷu*. Kannada. Short-story. By V.G. Bhat. Twenty six short stories in satirical style. The author creates modern myths in opposition to the traditional one to shock the reader and to draw their attention to the social problem and their deep-rooted beliefs.

*Pret Bolate Hain*. Hindi. Novel. By Rajendra Yadav on the hardship and helplessness of an educated youth of lower middle-class. The novel criticises the strong fascination of the middle-class for the past which he ridicules as 'pret' (ghost).

*Punna Ro Kām*. Rajasthani. Short-story. By Nrisinha Rajapurohita. A story about a man who turns into a dacoit owing to the jealousy of his co-villagers. An interesting work if only because it probes into the question of the formation of gangs dacoit and their relation with social injustice and inequalities.

*Rāhura Chāyā*. Oriya. Novel. By Gopinath Mohanty. A psychological novel treated with stream of consciousness style for the first time.

*Rathacakrālu*. Telugu. Novel. by Ramamohana Rao Mahidhara. An outstanding novel on the political and social developments in the first three decades of this century.

*Shina Petoe Petoe*. Kashmiri. Short-story. By Dina Nath Kaul Nadim. A story employing local colour as a creative device incorporating the snatch of a folk-song in which snow is wistfully implored to fall without delay. Published in *Kongpoesh* (January).

*Sūraj Kā Sātvām Ghodā*. Hindi. Novel. By Dharmavir Bharati. A new experiment in Hindi fiction exposing the middle-class shallowness distinguished by irony and satire. The 'Kathā Cakra' style of folk tales has been used here.

*Tanjāvūru Patanamy*. Telugu. Novel. By Malladi Vasundhara. About the life of Raghunatha Nayaka, the Nayaka King who ruled over Tanjore.

*This Alone is True*. English. Novel. By Mrinalini Sarabhai. The novel emphasizes through Parvati, who flouts conventions and rejects marriage to become a temple dancer, that the stigma attached to the performing art including dance can be removed, if educated young women dedicate themselves to them.

*Ākali*. Telugu. Play. By Rentala Gopalakrishna. A successful one-act play on hunger and starvation that raged after the Second World War. Rentala, distinguished himself among the progressive group of writers.

*Anhoni*. Punjabi. Play. By Kapur Singh Ghuman. A collection of one-act plays focusing on contemporary social evils.

*Apsarā*. Hindi. Play. By Sumitranandan Pant. Allegorical verse-play; higher aspects of the Freudian subconscious are vanquished by a new artistic consciousness, and emotional harmony is eventually restored.

*Beghare Te Hor Ekangī*. Punjabi. Play. By Gurdial Singh Khosla. Collection of one-



act plays. Deals with the socio-economic situation of the people uprooted as a consequence of partition of the country.

*Beṭṭada Arasu*. Kannada. Play. By Venkatadri Iyer (Samsa). A historical play based on the kings of Mysore. Speed of action, apt use of old Kannada language are characteristics of Samsa's plays.

*Cāṇakya-Vijaya*. Sanskrit. Play. By Ramanatha Mishra Sharma. A seven-act play on the historical character Chanakya. Staged at the Oriental Conference, Bhubaneswar (1959).

*Cīnik laḍḍu*. Maithili. Play. By Ishanath Jha (1907–65). According to some scholars it was published in 1947. The play depicts the poverty-stricken rural life of Mithila. It has been staged many times by professional and amateur groups, and translated into Hindi.

*Gaddār*. Hindi. Play. By Prithviraj Kapoor and others. Depicts the separatist movement for Pakistan between 1921 and 1947 through the character of a nationalist Muslim who is temporarily bequiled by the Muslim League and is finally killed.

*Mathur*. Manipuri. Play. By Laishram Babu Simha. Based on a Bengali drama.

*Naqsh-i-akhir*. Urdu. Play. By Ishtiaq Husain Qureshi. A drama with an interesting plot, directed towards the preform of Muslim society. Qureshi is a historian of repute.

*Ninnal enne Kamyūnistakki*. Malayalam. Play. by Thoppil Bhasi (b. 1924). A sentimental play on social injustice, highly successful on the commercial stage and widely used for political propaganda by Communist Party. This play set the pattern for the commercial plays of later years.

*Arakkōṭṭam*, tr. by K. Appadurai Pillai. Tamil. Novel. *Karma Bhūmi* by Premchand (Hindi).

*Aṣāḍhabhūti* adapt. by A.N. Murthy Rao. Kannada. Play. Moliere's *Tartuffe* (English).

*Durgā Saptaśatī*. Dogri. Religious text, tr. by Kirpa Ram from the original Sanskrit.

*Kannada Gītāñjali*, tr. by Naregal Prahlada Banderav. Kannada. Poetry. *Gītāñjali* by Rabindranath Tagore (Bengali). Collection of seventy-five songs, with an introductory essay on Tagore.

*Kavi Puṅgava*, tr. by Vasudeva. Kannada. Play. *Parivartana* by Atreya Acharya (Tēlugu).

*Kavitai Minnal*, tr. by V.R.M. Chettiyyar. Tamil. Literary criticism. *The Defence of Poetry* by P.B. Shelley (English).

*Madām Bāvari*, tr. by T.R. Subba Rao. Kannada. Novel. *Madame Bovary* by Gustave Flaubert (English).

*Manitan*, tr. by P. Ātimulam and N. Cōmacuntaram. *Manusyan* by Mutukulam Raghavan Pillai (Malayalam).

*Patita Jiyulu*, adapt. by Srinivasa Chakravarti. Telugu. Drama. Maxim Gorky's *The Lower Depths* (English).

*Pōrum Kātalum*, tr. by P. Trikutasundaram. Tamil. Novel. *War and Peace* by Leo Tolstoy (English).

*Prem*, tr. by Ugranarayan Misra 'Kanak'. Maithili. Philosophical work. *Prem* by Asvini Kumar Datta (Bengali).

*Puttuyir*, tr. by Vanicaranan. Tamil. Novel. *Resurrection* by Leo Tolstoy (English).

*Śrī Rāmakṛṣṇanani Assunnā Hayaramoni*, tr. by Yumnam Khoimca Simha. Manipuri. Religious memoirs. *Thus Spake Sri Ramakrishna* (English).

*Tāy*, tr. by T.M.C. Raghunathan. Tamil. Novel. *Mother* by Maxim Gorky (English).

*Umarana Osage*, tr. by D.V. Gundappa (D.V.G.). Kannada. Poetry. *Rubaiyat of Omar Khayyam* by Edward Fitzgerald. (English).

*Gulrez*. An Urdu and Kashmiri monthly journal. Ed. Mirza Arif, G.M. Hajini, Amin Kamil etc. Devoted Kashmir's History and Culture (including language and literature). It accommodated creative writing also.

*Literary Criterion*. An English quarterly since 1977 (earlier, frequency varied). Ed. C.D. Narasimhaiah. Devoted to studies of literary works with a decided preference for Indian literature in English and Common-wealth literature. Published from Bangalore.

*Nabarabi*. A prestigious and popular Oriya literary journal (monthly) published from Calcutta. Ed. by Rabindra Kumar Parija.

*Samsār*. The most popular Oriya monthly published from Cuttack. Ed. by Ramakrishna Nanda.

## 1953

The first *Mulki* movement in Hyderabad State against the appointment of non-mulkies to government jobs in the State. This culminated later into the separate Telangana movement.

August I Coup and arrest of Sheikh Mohd. Abdulla, the Prime Minister of Kashmir. The event caused a terrific setback to the literary and cultural movement.

*The Dogri Language Committee* appointed by the Jammu and Kashmir government



to report about the suitability of a script for Dogri. The committee recommended adoption of both Devanagari and Persian scripts.

d. Balijepalli Lakshmikantam (b. 1881). A famous Telugu dramatist, actor and freedom fighter. His *Hariscandra* (Satya Hariscandriyamu), (1924), written in jail is a masterpiece.

d. K.N. Kesari. A philanthropist, and social worker. Started *Grahalakshmi*, monthly magazine for women; instituted 'Gṛahalakṣmī Svārṇa Kaṅkaṇa' award for women-writer, artists, singer, etc.; wrote a few works like *Saradā Lēkhalu*, *Gṛahalakṣmī Kaṅṭhābharaṇamu* etc., for educating women. His autobiography, *Nacinnanāṭi muccaṭlu* (memories of my younger days) is a noted work.

d. Lakshmikant Mohapatra (b. 1888). A versatile Oriya writer. Known for his lyrical poems and belles-lettres. Author of *Jivana Sangita*, collection of metaphysical poems; the novel *Kanamamun*.

d. Halasangi Chennamallappa (b. 1903). Known as Madhura Chenna. A major Kannada poet of *navodaya* school. His *Nanna Nalla* (1933) a collection of poems is rated very high by the Kannada critics.

d. M.R. Srinivasamurty (b. 1892). A Kannada scholar, novelist and playwright. His *Rangannana Kanasina Dinagalu* (1949), is a unique prose narrative in Kannada depicting the experiences of a school inspector.

d. Ram Narayan Misra (b. 1876). One of the founder members of Kāśī Nāgarī Pracāriṇī Sabhā. Wrote social, cultural and educational essays and memoirs. The works include *Bhāratīya Śiṣṭācār* (1943), *Hamāre Pramukh Sāhityakār* (1951).

d. Suravaram Pratapa Reddi (b. 1896). A noted Telugu writer and journalist. His *Andhrula Sanghike Caritamu* (A Social History of Andhras), (1949) is the first Telugu work to receive Sahitya Akademi Award (1955). His *mogalāyi kathālu* contains stories with imaginative characters and incidents occurring in the Moghul period. Among his other scholarly works are *Hinduvula Paṇḍugalu* and *Rāmāyaṇa Viśeṣamūlu*.

d. Syed Sulaiman Nadvi (b. ?). A scholar of Islam and a Urdu writer. His works include *Sirat-i 'Aishah* (Biography of 'A'ishah, ca. 614–78, wife of the prophet Muhammad) and *Barīd-i Farhang* (Author's letters to his friends and relatives written during his stay in Europe in 1920).

d. Umesh Chandra Chaudhury (b. 1898). An Assamese poet of repute. *Pratidhvani* (1939), is his noted collection of poems.

*Āb e Hayāt*. Kashmiri. Poetry. By Rasul Bath (most probably the same person known now as Rasul Pompur, b. 1939). A small collection of poems registering a novice's bright promise.

*Alagojo*. Rajasthani. Poetry ed. by Shri Shrimat Kumar Vyas. A collection of poems by twenty one famous and young poets from various concerns of Rajasthan.

*Bāng-e-Inqilāb*. Kashmiri. Poetry. By Abdul Sattar Rajoor. The first collection of Rajoor's revolutionary rhapsodies advocating Marxian concerns in the context of Kashmir.

*Biddagari*. Kannada. Poetry. By Ramachandra. Contains eighteen lyrics some of them on the theme of death. The author died very young. Preface by M. Gopalakrishna Adiga.

*Cār Gāthā*. Rajastani. Poetry. By Shrimati Ramapali Bhati. A significant poem based on four important events of the history of Rajasthan.

*Dinānte*. Oriya. Poetry. By Nirmala Devi. One of the competent poetesses in the language.

*Divālok*. Hindi. Poetry. By Sambhunath Singh. Despair frustration and desire for beauty are the major themes. The *Navagit* movement began with this collection in Hindi poetry.

*Ēlu Suttina Kōṭe*. Kannada. Poetry. By B.C. Ramachandra Sharma. Poems of the 'Navya' school. The title poem 'Elu Suttina Kote', about the continuity of sex (kāma) from generation to generation, caused controversy among the readers.

*Gātān Sharanan*. Gujarati. Poetry. By Gani Dahivala. The collection of ghazals and other lyrics. The ghazals in the collection are particularly attractive, they being written in a mixed language: Sanskrit, Persian and Gujarati.

*Girikumārūni Prēmāgītālu*. Telugu. Poetry. By Vishvanatha Satyanarayana. A collection of lyrics, written during 1920–28. Among all the poetical works of Vishvanatha, *Kinnerasāni Pāṭalu* and this work are rated highly in Telugu romantic poetry.

*Lokacār*. Kashmiri. Poetry. By Ghulam Ahmad Fazil Kashmiri. A collection of Fazil's popular lyrics and odes including a beautiful piece on the charms of alluring adolescence.

*Lū*. Rajasthani. Poetry. By Srichandra Singh. A Rajasthani poem in one hundred and four *dohas*, describing hot summer storm vividly and powerfully.

*Mhārān Sonnet*. Gujarati. Poetry. By Balavantraī Kalyanraī Thakore. A collection of 164 sonnets in Gujarati edited by Umashankar Joshi. It establishes the poet as the first and foremost sonneteer in Gujarati literature.

*Navarātri*. Kannada. Poetry. By Masti Venkatesa Iyengar. Five volume collection of narrative poems (1944–53) told by different persona (Vol. I, 1953; II, 1944; III, 1946; IV, 1945 V, 1948). Through these poems Masti depicts Kannada culture with all its colours and complexities: Kannada people, their tradition, customs, conventions, religious practices, day to day life.

*Pārāpār*. Bengali. Poetry. By Amiya Chakrabarty. Most of these poems emerge out of a tension between the poet's sense of rootedness and his cosmopolitanism revealed through fleeting images derived from his own native country as well as



from distant lands. The same tension and poetic conventions are to be found in his next work, *Pālā Badal* (1955).

*Pratik*. Gujarati. Poetry. By Priyakant Maniar. The first collection of the poet. All the sixty-five poems contained in it have a freshness of diction and attitude.

*Rūpa māyā*. Sindhi. Poetry. By Narayan 'Shyam'. Written in a sequence of sixteen sonnets it tells the mythological story of Visvamitra and Menaka.

*Samay Vāyaro*. Rajasthani. Poetry. By Nanuram Samskarta. A Rajasthani poem, conspicuous by the use of blank verse.

*Sambarta*. Bengali. Poetry. By Sudhindra Nath Datta. One of the major works in modern Bengali poetry, distinguished by a rigorous metrical structure, controlled voice, heightened diction and an acute sensitive mind responding to the socio-political changes around the world.

*Sanavany Sāz*. Kashmiri. Poetry. By Rahman Rahi (b. 1925). A collection of the poet's fresh Kashmiri verse which, earlier was recited by him at various meets and symposia. The Nadimian impact of progressive perspectives is too obvious to be missed in these poems.

*Sāqī Nāma*. Kashmiri. Poetry. By Mohd. Amin Kamil. The first *masnavi* of its kind in modern Kashmiri literature. Though the work appears to be inspired by Iqbal's Urdu master-piece as a model, the Kashmiri *Sāqī Nama* has an individuality of its own.

*Shikast-i zindān*. Urdu. Poetry. ed. Ghulan Rabbani Taban. Selection of Urdu poems about the struggle for freedom in India and other Asian countries.

*Sixty Poems*. English. Poetry. By Nissim Ezekiel. It contains poems written from 1945 to 1951. Some poems have echoes of Western writers like Yeats, Carlos, Rilke, Rimbaud and Baudelaire. The use of stone as a symbol of permanence and fixity recalls Yeats 'Easter 1916' 'The Crow' recalls Rimbaud's 'Les Corbeaux'. Other poems concentrate on themes of love, courtship, marriage, marital problems and fulfilment.

*Tarun-Tapasī*. Nepali. Poetry. By Lekhnath Poudyal. Considered to be the *magnum opus* of the poet. He prefers to call it a *navya kāvya* as it is neither a *khaṇḍa-kāvya* nor a *mahā kāvya*. Written largely in *Śikhariṇī* metre the poem has a tree as its narrator. The poet has attempted to read the affairs of his contemporary society from the standpoint of those ancient philosophers and Ṛṣis. Devkota called the poet a communist advocating a 'green communism like that of an ancient Ṛṣi.'

*Tuhfa-e bahār*. Kashmiri. Poetry. By Rasa Javidani. The first collection of Rasa's Kashmiri poems written after the poet had been recognised as an Urdu poet. The impact of Urdu poetry is, therefore, a positive characteristic of these poems.

*YugDhārā*. Hindi. Poetry. By the famous *Pragativādi* poet Nagarjun. The complex

realities of life and new sense of beauty found expression through irony of social and political disparities. Some of these poems are propagandist in nature.

*Zafar Nāma*. Kashmiri. Poetry. By Amir Shah Krieri. A Kashmiri (Jangnama) *masnavi* commemorating an episode from Islamic conquests (based on a Persian original). Extremely popular in rural areas of the Valley.

*Mahakavi Vallattōl*. Malayalam. Biography. By K. Kittunni Nayar. Deals with the life, activities and personality of the great poet, Vallathol.

*Satyabādire Satabarsa*, Oriya. Memoir. By Chandrasekhar Misra, presenting accounts of significant events in the Sayabadi School founded by Utkalamani Gopabandhu Das.

*Kannada Sāhitya Caritre*. Kannada. Literary history. By R.S. Mugali. A history of Kannada literature upto 19th century written in Kannada.

*Kērala Sāhitya Caritram*. Malayalam. Literary history. By Ulloor Paramesvara Ayyar. The most comprehensive history of the Malayalam and Sanskrit literatures of Kerala, written in Malayalam. Published after the death of the author in five volumes by the University of Kerala. The last volume came out in 1955.

*Punjabi Sahit Di Utpatti Te Vikās*. Punjabi. Literary history. By Kripal Singh Kasel and Parminder Singh. An important work on the subject in Punjabi after Dr. Mohan Singh's *An Introduction to the History of Punjabi Literature*.

*Telugu Kavula Caritra*. Telugu. Literary. Biography. By Nidudavolu Venkatarao. It contains valuable information about many poets of Telugu literature. It was followed by a larger work of the same nature, entitled *Dakṣiṇa Dēśiāndhra Vāṅgmayamu* (1954).

*Vīraśaiva Sāhitya Mattu Itihāsa*. Kannada. Literary history. A history of 'Veera-shaiva' literature in three volumes.

*Apūrvā Paścima*. Kannada. Travelogue. By K. Sivarma Karnath. Contains experiences of the author's European tour. It deals more with cultural aspects of Western life than with the physical features and tourist sights.

*Are Yāyāvar Rahegā Yād?* Hindi. Travelogue. By S.H. Vatsyayan, Ajneya. A travelogue of poetic sensibility rather than of exotic sights, as had been the vogue previously.

*Āb-i hayāt kā tangīdī mutāla'ah*. Urdu. Criticism. By Masood Hasan Rizwi Adeeb. A critical appreciation of *Āb-i hayat*, a famous work on Urdu literature by Mohammad Husain Azad.

*Amāsnā Tārā*. Gujarati. Essay. By Kishansinh Chavada. Subtle and emotionally charged sketches in Gujarati poetic prose.



*Bhāratiya Kāvya-mīmāṃsā*. Kannada. Criticism. By T.N. Shreekantayya. A scholarly introduction to Sanskrit poetics. Appendix includes a discussion of old Kannada works on Sanskrit poetics. Had a great influence of the 'Navodaya' literary criticism.

*The Foundations of Indian Culture*. English. Essays. By Sri Aurobindo. A collection of essays first published in the monthly *Arya* written in reply to William Archer's attack on Indian tradition and culture in *India and the Future* (1917).

*The Future Poetry*. English. Criticism. By Sri Aurobindo. It is a collection of essays on literary criticism which was later enlarged with the addition of Aurobindo's letters of art, literature and poetry in the Centenary Library edition (Vol. IX, 1971).

*Ilakkiyakkalai* (The Art of Literature). Tamil. Criticism. By S. Jnanasambandhan.

*Nam Tantaiyar Ceyta Vintaikal*. Tamil. Essay. By R. Kirusnamūrtti (Kalki). Collection of articles on the value of ancient Indian sculpture.

*Rājāji Kaṭṭuraikal*. Tamil. Essay. By C. Rajagopalachari. Varied topics.

*Rakhadvāno Ānand*. Gujarati. Travlogue. By Dattatrey Balkrishna Kalelkar containing perceptive accounts of religious centres and the places renowned for art and architecture in India. The work reflects the author's national pride and cultural consciousness written in a pleasing style.

*Sāhityavicāram*. Malayalam. Essay. By M.P. Paul, who applied Western concepts in literary criticism with the utmost sense of propriety.

*Tanittamil Kaṭṭuraikal*. Tamil. Essay. By T. Nilāmpikai Ammaiyar. Collection of essays written in 'pure' Tamil.

*Tarka-candrikā*. Maithili. Essay. By Santagopal Jha. A philosophical work describing the *Nyāya* and *Vaiśeṣika* schools of Mithila.

*Unniniḷisandesam*. Malayalam. Essay. By Elamkulam Kunjan Pillai (1904–73). Commentary on a Manipravala poem of the 14th Century. Kunjan Pillai made original contributions to the studies of the history of Kerala and the history of Malayalam language by interpreting old texts.

*Alai Ōcai*. Tamil. Novel. By Kalki. One of the most popular political novels set in the background of freedom struggle in the years 1930–48, it tells the tragic love story of Sita who participates in that great struggle. The Sahitya Akademi Award was conferred on Kalki posthumously for this novel in 1956.

*Apasvara*. Kannada. Novel. By Anasuya Shankar (pen name: Triveni). It is the first novel of a significant and popular women writer. In next ten years she produced twenty such novels, most of them deal with family problems and sufferings of women.

*Bayā Kā Ghōsalā aur Sāp*. Hindi. Novel. By Lakshmi Narayan Lal presenting the

real and pathetic picture of the rural Avadh. The novel compares the village and its culture with Sakuntala who was accused in spite of being the daughter of a sage.

*Bhāvivaran*. Malayalam. Short-story. By P. Kesava Dev.

*Bij*. Hindi. Novel. By Amrit Rai. It belongs to the 'progressive' writings, a narrative admirably told analysing the basis of the healthy relationship between man and woman.

*Cenā Mahal*. Bengali. Novel. By Narendranath Mitra. A fine portrayal of the everyday problems of a lower middle-class Bengali family.

*Kambaniya Kuyilu*. Kannada. Novel. By T.R. Subba Rao (Ta. Ra. Su.). A popular historical novel relating to the history of Chitradurga—a small district and its chieftain. Romanticizing the courage and valour of the Chieftain and warriors of Chitradurga the author recreates the past with all its splendour. The story continues in two more works: *Tirugubāna* (1954) and *Raktarātri* (1965).

*Kanata Matil*. Malayalam. Short-story. By K. Sarasvati Amma. Realistic stories charged with emotions, often registering protest against social injustice and treatment of women.

*Koneya Girāki*. Kannada. Short-story. By Kulakunda Shiva Rao (Niranjana). Ten fine 'pragatisila' (progressive) short stories on poverty and exploitation. Unlike other progressive stories these are distinguished by rich imagery and poetic qualities.

*Mālā Mattu Itara Kategaḷu*. Kannada. Short-story. By H.S. Katyayini. One of the less discussed but important collection short stories written by a woman writer conspicuous by their style and content. Stories representing full blooded characters and authentic details of family life of rural north Karnataka.

*Nāi Paudh*. Hindi. Novel. By Nagarjun on the problem of unequal marriage. The village youth rebels against this convention. The activities of the rural life in Mithila have been centered in the novel with a pronounced Marxist bias.

*Nātakā Citrakara*. Oriya. Novel. By Faturnanda (real name: Ramachandra Misra). A humorous novel ending with pathos.

*Pancum Paciyum*. Tamil. Novel. By T.M.C. Raghunathan. The first socialist realist novel in Tamil. It deals with the problems of weavers who lost their jobs because of mechanization of weaving industry.

*Phoneix Fled and Other Stories*. English. Short-story. By Attia Hosain. Contains twelve short stories dealing with the social lives of the Muslims in India.

*The Private Life of an Indian Prince*. English. Novel. By Mulk Raj Anand. Very different from Anand's other novels, it does not concern the common man or the proletariat. The novel is a clinical psychological case study of a neurotic Indian Maharaja and his nymphomaniac mistress.



*Rañiyute Patti*. Malayalam. Short-story. By M. Govindan, one of the writers who paved the way for modern sensibility in Malayalam literature.

*Sāheb Bibi Golām*. Bengali. Novel. By Bimal Mitra. One of the early novels of the author dealing with a decadent zamindar family in Calcutta. Not only was it extremely popular but with it began a new wave of historical novels mostly exploring the nineteenth century social and political changes in the Bengali life.

*Śrīmatī Kāphe*. Bengali. Novel. By Samaresh Basu. The author depicts the different political movements in Bengal and their actions and reactions on the life of the lower strata of the society.

*The Vermilion Boat*. English. Novel. By Sudhindra Nath Ghose. The novel is the third of the tetralogy, the others being *And Gazelles Leaping* (1949), *Cradle of the Clouds* (1951) and *The Flame of the Forest* (1955). *The Vermilion Boat* that concentrates on the early youth of the hero in Calcutta is a scathing attack on the city's industrial and commercial civilization.

*Vyatit*. Hindi. Novel. By Jainendra Kumar. Written in an autobiographical manner. A psycho-analytical novel representing the conflict of the head and heart as well as the sufferings caused by poverty.

*Abarodha*. Oriya. Play. By Manoranjan Das. A popular play based on the corruption in political life and the predicaments of a far-sighted honest chief minister in implementing his plans for the welfare of the people.

*Āzādī Ke Bād*. Hindi. Play. By Vinod Rastogi. Depicts the plight of the refugees after partition and their unscrupulous exploitation by traders and capitalists.

*August 15*. Telugu. Play. By Sunkara Satyanarayana, a playwright of the progressive group. The play is about the policies of Congress leaders. A few other plays also appeared on August 15 and Independence Theme. For a few years after independence, these plays were regularly staged as part of Independence celebrations.

*Bāhubalivijayam Mattu Gōmata Śrī Śilpa*. Kannada. Play. By D.V. Gundappa (DIVIGI). Two plays on Gōmata, the colossus at Sravana Belagola, based on ancient inscriptions texts. Introduction by D.V. Gundappa.

*Bambor Yembarzal*. Kashmiri. Play. By Nadim. The first Kashmiri opera in the Kashmiri language was presented with gusto by various clubs.

*Caṇḍa-Tāṇḍava*. Sanskrit. Play. By Shri Jiva Nyaya Tirtha. A comic play satirizing the villains of the Second World War. Published from Calcutta.

*Chah Ekāmkī*. Rajasthani. One-act plays. Most of them written by Govindalal Mathur. Although traditional in form these plays attack blind beliefs and social conventions. The plays are often marred by lengthy dialogues and language full of Urdu, Sanskrit and Hindi words.

*Dharmaghaṭ*. Bengali. Play. By Manmatha Roy. The action of the play unfolds the

conspiracy of the mill owners who in order to break the strike of the workers, try to start riots between Hindus and the Muslims.

*Gandharva-viyāha nāṭak*. Maithili. Play. By Damodar Jha based on the ancient classical Sanskrit tradition of play-writing.

*Idā Svatantram?* Telugu. Play. By Ramarao, Padala. Depicting the class struggle of how the poor, are becoming more poorer even after six years of independence.

*Liṣkāre*. Punjabi. One-act plays. By I.C. Nanda. All realistic plays with great social concern.

*Kapilendra Deba*. Oriya. Play. By Ashwini Kumar Ghosh. A famous historical play on the exploits of a great conquer, Kapilendra Deva, the founder emperor of Suryavansi dynasty of Orissa.

*Karṇa*. Hindi. Play. By Bhagvati Charan Varma. A verse-play on the last day of the battle of the Mahābhārata, when Karna is Commander-in-Chief; eulogizes Karna at the expense of Krishna and Arjun.

*Munik Matibhram*. Maithili. Play. By Yogananda Jha. Very popular drama though not stagable. Based on the mythological story of Sukanya.

*Mutakkumutal*. Malayalam. Play. By N. Krishna Pillai. Realistic well made play, showing traces of Ibsenian techniques.

*Pitūri*. Telugu. Play. By Padala Rama Rao. A popular play on Alluri Sitaramaraju, who revolted against the British Government in 1922 and was executed.

*Sāvitrī Sukanyā*. Punjabi. Play. By Brij Lal Shastri. Written on classical Sanskrit model based on the tale of Satyavan and Savitri.

*Vitastā Kī Laharem*. Hindi. Play. By Lakshmi Narayan Mishra. Depicts the battle between Puru and Aliksundara (Alexander); eulogizes Indian culture.

*Anna Karinina*, tr. by Anie Joseph. Malayalam. Novel. From the English translation of Tolstoy's novel *Anna Kerennina*.

*Arapu Nāṭṭu Katai* (2 volumes), tr. by B. Dāud Shah. Tamil. Stories. Stories of Arabian Nights mostly translated from the original.

*Coppana Malikai*, tr. by Anandatirthan. Tamil. Novel. *Kanasina Mane* by V.M. Inamdār (Kannada).

*Doriān Grer Chabi*, tr. by Bhabani Mukhopadhyay. Bengali. Novel. *The Picture of Dorian Grey* by Oscar Wilde (English).

*Kalidāsa Mattu Bhavabhūti*, tr. by K. Gopalakrishna Shastry. Kannada. Literary essays. Translated from the Hindi version of Dvinjendralal Ray's Bengali work *Kalidās O Bhavabhūti* by Mahavir Prasad Dvivedi.

*Kārkkiiyin Kataikal*, tr. by S. Sankaran. Tamil. Short-story. Short stories of Maxim Gorky (from English).



*Mānasa Sarōvara*, tr. by Mevundi Mallari. Kannada. Short stories. *Manas Sarōvar* by Premchand (Hindi).

*Mṛga Prabhutva*, tr. by H.H. Annayya Gowda. Kannada. Novel. *Animal Farm* by George Orwell (English).

*Peer Gynt*, tr. by Durgesh Shukla. Gujarati. Drama. *Peer Gynt* by Ibsen (English).

*Pranaya rangam*, adapt. by Bhamidipati Kameshwara Rao. Telugu. Play. *Sheridan's Rivals* (English).

*Tāciyin Kātal*, tr. by P. Trikutasundaram. Tamil. Short-story. Chinese stories of 17th century (English).

*Diario De Goa*. A daily newspaper of small format, published in Portuguese from Margao, Goa, Ed. by Dr. Aluaxo da Costa. Also included a page or two of Konkani in later years.

*Namī Cetanā*. A Dogri quarterly literary journal published from Delhi—a joint venture of Dogra Mandal Delhi and Dogri Sanstha Jammu. Besides Dogri material, it also carried articles in English and Hindi. The first issue was dated July 1953 and the second, October 1953.

*Paṇḍitā-Patrikā*. A Sanskrit weekly from Kashi devoted to religious topics. Continued till 1960.

*Porjécó Āvāz*. A Konkani fortnightly. Ed. by Bakibab Borkar, leading Konkani and Marathi poet, from Bombay.

## 1954

Pondicherry, Karaikal, Mahe, Yanon incorporated with India.

Sahitya Akademi was inaugurated on March 12, with the express directive to work actively for the development of Indian letters and to set high literary standards, to foster and coordinate literary activities in all the Indian languages and to promote through them the cultural unity of the country.

Est. *Dogri Sahitya Mandal Jammu*. A literary organization that published Dogri books.

d. Dilusing Rai (b. 1865). Popularly known as Pandit Rai. A Nepali poet, prose-writer and social reformer. Joined Arya Samaj in 1882 when its branch was opened in Darjeeling and strived throughout his life to popularize the sect among his fellow hillmen. His works include: *Chappan Salko Pahiroko Sawai* (A Sawai on the Landslide of 1956 V.S.). He translated Dayananda Saraswati's *Satyārtha Prakāś* in 1931. Like Gangaprasad Pradhan, he also decried Sanskritized Nepali.

d. Garuda Sadashiva Rao (b. 1874). A popular Kannada playwright. Founded *Śivasuta Prasadika Nāṭaka Maṇḍali* (1907) and *Dauātreya Nāṭaka Maṇḍali* (1916). Wrote many popular plays for professional theatre groups. Among his works include *Śrī Rāma Pādukā Paṭṭābhīṣeka* (1929), *Yaccama Nāyaka* (1949).

d. Harinder Singh Rup (b. 1907). A major Punjabi poet. He wrote *Vars* but transformed this traditional genre by a modern world view. *Punjab dian varam* (1942) and *Manukh di var* (1952) are his best known works.

d. Jibanananda Das (b. 1899). Most significant Bengali poet after Tagore. Strikingly original in his use of language and metaphor he is also the most influential on the younger generation. He wrote quite a few novels, all radically different from the existing trends and intellectually challenging but none published during his life time. His poetic works are distinguished not only by his powerful imagery and diction but also by a gradual development of a poetic consciousness from an intense romanticism to a larger vision and concerns for man and his place in history. Major works: *Banalatā Sen* (1952), *Sāṭṭi tārār timir* (1954), *Rūpasī Bāñlā* (1957).

d. Kota Venkatachalam (b. 1885). A Telugu scholar, known for his work *Brahmāṇḍa Sṛṣṭi Vijñānam* (1949), an analysis of the Sanskrit *purānās* in nationalistic terms. In his *Abhāsa Kraiṣṭavamu* he claimed that the name Krishna was changed into 'Christ' in Palestine.

d. Lala Dhani Ram Chatrik (b. 1876). A major Punjabi poet. He draws his themes from the composite culture of Punjab; poetic genres used by him are both traditional (e.g. *Kissā*), and modern. Among his *Kissas*, *Bhartri Hari* (1931) and *Nal Damyanti* are well-known. *Kaser Kiari* (1940), *Navam Jahān* (1945) are collections of his poems. His diction is based on folk idiom and imagery drawn from the Punjab countryside.

d. Lalcand Amard'inomal Jagatiani (b. 1885). A versatile Sindhi author, known for his novel *Coth Jo Candu* (1909), and works of literary criticism *Sahāṇo Sāh* (1941) and *Sunharo Sacal* (1916).

d. Nalappatu Narayana Menon (1887). A noted Malayalam poet and translator, author of the famous elegy *Kuṇṇunirtuḷḷi* (1924).

d. Prabhat Chandra Adhikari (b. 1900). An Assamese poet of repute. Among his well-known collections is *Dohavali*.

d. Ramanlal Vasantlal Desai (b. 1892). A Gujarati novelist who was very popular in the nineteen thirties. Much influenced by Gandhian and communist ideology. Also wrote short stories, plays and poems. Among his well-known novels are: *Divyacakṣu* (1932), *Pūrṇimā* (1932), *Bhārelo Agni* (1935), *Grāmlakṣmī* in four volumes (1933, 1934, 1935, 1937), etc.

d. Rayasam Venkata Sivudu (b. 1874). Writer and social reformer. he has a distinct place in the history of Telugu short-story. His stories are compiled under the title *Citrakthā manjari* (three parts—1925– ). He wrote a few novels and biographies too.



d. Safi Aurangabadi (b. 1883). Urdu poet from Aurangabad. His works include: *Intikhāb-i kalām-i Safi* edited by Mubarazuddin Rafal (1963); *Yādgār-i Safi* (Sabras) edited by Adabiyat-e-Urdu, Hyderabad (1956); *Firdaus-i Safi* edited by Abu Khalil Sayyed Ghans Yagin (1968), etc.

d. Teja Singh (Principal) (b. 1894). A major Punjabi prose writer; who introduced literary essay in Punjabi on Western models. *Naviān Socān* (1949) and *Sabiācār* (1952) are his collections of essays. His autobiography—*Arsi* (1952) is an excellent work and his Anglo-Punjabi dictionary is still considered useful.

d. V.V. Srinivasa Aiyangar (b. 1871). Excelled in writing farces. *Dramatic Divertissements*, 2 vols. (1921) gives interesting little sketches of South Indian urban life and includes plays entitled 'Blessed in a Wife', 'The Point of View', 'The Surgeon-General's Presumption' and 'Vichu's Wife'.

*Andhra Purānamu*. Telugu. Poetry. By Satyanarayana Sastri, Madhunapantula. Hailed as one of the modern Telugu *Panca-kavyas*, historical epic in chaste classical style on the history of Telugus beginning from Aitarēya Brāhmaṇa to the Naiks of Southern empires. Traditional puranas preach devotion to God, this one preaches devotion to motherland.

*Awazān*. Punjabi. Poetry. By Mohan Singh. A collection of lyrics reflecting romantic progressive ideology of the author.

*Dogrā Desa Te Dogarī Bolī*. Dogri. Poetry. By Raghunath Singh Samyal. A collection of poems in praise of Dograland, Dogra people and the Dogri language.

*Gumnam Sadā*. Sindhi. Poetry. By Baldev Gajra 'Gumnam'. A collection of poems written on nationalist ideas.

*Kaḷiyacchan*. Malayalam. Poetry. By P. Kunjiraman Nair. The poems emerge out of the values of Kerala's traditional way of life closely associated with nature and the temple. They abound in sensuous images drawn from nature and temple worship.

*Loel Ta Husun*. Kashmiri. Poetry. By Nand Lal Ambardar. A collection of Ambardar's poems including his 'Roopavat'.

*Nilnirjan*. Bengali. Poetry. By Nirendranath Chakraborty. Most of the pieces are on romantic love but in one or two he expresses his political consciousness.

*Padadvani*. Oriya. Poetry. By Manoj Das. A collection of poems with a new sensibility.

*Payām-i Savitrī*. Urdu. Poetry. By Jigar Brelvi. A narrative poem on Savitrī, a Hindu mythological character.

*Rāma Kathā*. Sindhi. Poetry. By Satramdas 'Sail'. Cast in a Persian metre and brought in 32 cantos, it was written in the wake of partition of India in 1947 that threw the Hindu Sindhis off their moorings. It was thought at that time they were in 'exile' in India, and the familiar story of Rama consoled them.

*Rubaiyat-e-Arif*. Kashmiri. Poetry. By Mirza Ghulam Hasan Beg Arif. A Kashmiri poetic work comprises 200 quatrains which impressed the reader as an innovation in satiric articulation.

*Sati Śatak*. Rajasthani. Poetry. By Udayaraj Ujjaval. A poem dedicated to the memory of Sugana Kanvara who committed *sati* on the death of her husband Brigadier Jabara Singh of Jodhpur.

*Savitri*. English. Poetry. By Sri Aurobindo. A blank verse epic, the *magnum opus* of Sri Aurobindo, after undergoing a revised and re-revised growth period of about fifty years had its first definitive edition published in 1954. Longer than the combined length of *Paradise Lost* and *Paradise Regained*, it is a symbolic retelling of the story of Savitri and Satyavan familiar to every Indian household. A work of great power and beauty.

*Śil*. Marathi. Poetry. By N.G. Deshpande. A collection of poems including 'Sil' (published in 1929) which made the poet popular. The poems abound with picturesque rural landscape.

*Sāmjh*. Rajasthani. Poetry. By Narayanasinha Bhati. A poem in one hundred and fifteen verses depicting the beauty of the evening and the activities of the rural life.

*Trivenī*. Maithili. Poetry. By Kashikanta Mishra 'Madhup'. An anthology of longer poems of Madhup.

*Varṣānt Ke Badal*. Hindi. Poetry. By Ramesvara Sukala, Anchal. Poems of love, beauty and nature.

*Bāndh Gathariyaṅ*. 2 vols. Gujarati. Autobiography. By Chandravadan Chimantal Mehta. Written in a lively and colloquial style. First part deals with his days in Baroda and Surat, the second in Bombay.

*En Vāḷkkaiyin Amcaṅkaḷ*. Tamil. Memoirs. By V.S. Srinivasa Shastri. A delightful work written in a mixed form of autobiography and personal encounters with men and events of his time. The first of its kind in Tamil.

*Ghaḍatar Ane Caṅtar*. Gujarati. Autobiography. By Nanabhai Bhatt. An autobiography of a teacher expressing his views on education, and dispassionately analysing his own life. Second volume published in 1959.

*Prison and Chocolate Cake*. English. Autobiography. By Nayantara Sahgal. The author's growing up is seen in the context of India's growing up into political maturity. Part history and part travelogue it presents a part of India to people abroad; hence, festivals and customs are described in detail.

*Mahatma: Life of Mohandas Karamchand Gandhi* In 8 vols., English. Biography. By D.G. Tendulkar. A massive study of Gandhi in minute detail.

*Mahatma*. Konkani. Biography. By Ravindra Kelekar with a preface by Kakasaheb Kalekar. A biography of Gandhi.



*Ādhunika Sāhitya Caritram*. Malayalam. History of Modern Malayalam Literature. By P.K. Paramesvaran Nair. Later translated into English and published by Sahitya Akademi (1967) under the title *History of Malayalam Literature*.

*Āśānte Sītākāvyam*. Malayalam. Criticism. By Sukumar Azhikode. A fine critical assessment of the famous poem 'Cintavishtayaya Sita' by Kumaran Asan.

*Chāyāvād*. Hindi. Literary criticism. By Namvar Singh. A radical reinterpretation of the romantic movement in Hindi poetry, showing in particular the social underpinnings of Hindi romanticism, and its links with the progressive movement which succeeded it.

*Nannayagāri prasanna Kathā Kalitārtha Yukti*. Telugu. Criticism. By Visvanatha Satyanarayana. A critical work on Nannaya.

*Sāhitya Carcā*. Bengali. Criticism. By Buddhadeb Basu. Essays on diverse literary topics; fine specimens of the rich prose style of Buddhadev Basu, one of the major literary figures of modern Bengal.

*Sāhitya Kā Uddeśya*. Hindi. Essay. By Premchand. Posthumous collection of literary essays; title-essay was the presidential address to the first All India Progressive Writers' Conference, 1936.

*Urdū kī nasrī dāstānen*. Urdu. Criticism. By Gian Chand Jain. An informative study of the classical Urdu fiction. (dāstān)

*Urdū zabān aur adab*. Urdu. Criticism. By Masood Husain Khan. A critical work on the Urdu language and literature.

*Ājir Mānuha*. Assamese. Novel. By Hitesh Deka. This novel enjoyed tremendous popularity in Assam. The same author has written several novels, such as *Natun Path* (1956).

*Alpajīvi*. Telugu. Novel. By Visvanatha Shastri, Rachakonda. A novel about ordinary person, who happens to be one of the first anti-heroes in Telugu fiction. The author makes stream of consciousness, as a device to bring out the sense of guilt of the hero as well as his inferiority complex and integrate them into the narrative.

*Amarakathā*. Dogri. Tales. Narrated by Ananta Ram Shastri. Life story of popular folk hero Bawa Jitto. Published by Dogri Sahitya Mandal, Jammu.

*Aśru-Bhāṣpa*. Kannada. Short-story. By Ajjampura Seetharam (Ānand). Stories depicting love as central theme of life. The story 'nānu konda hudugi' in this collection is one of the most popular and finest short stories in Kannada.

*Bābā Baṭesarnātha*. Hindi. Novel. By Nagarjun, which gave a new direction to the Hindi novel. Through the persona of a banyan tree the history of a village is related: it is the story of any Indian rural village—the selfishness of the foreign ruler, the autocracy of the landlords, the activities of various political parties including Congress. The future hope lies in the Marxist ideology.

*Bahar-Bhitar*. Hindi. Novel. By Devaraj. A psychological novel on the struggle between social taboos and individual liberty. It argues that while Indian society provides freedom for individual's spiritual life endeavour, it denies the freedom of social choice.

*Ājir Mānuha*. Assamese. Novel. By Hitesh Deka. This novel enjoyed tremendous popularity in Assam. The story is about the hypocrisy and exploitation in existing Assamese society. The main plot is woven around the sacrifices and frustration of an idealistic youth.

*Cāndni Ke Khaṇḍhar*. Hindi. Novel. By Giridhar Gopal presenting the anomalies of a middle-class family. The economic problem causes psychological tensions and finally leads to the mental imbalance of the whole family.

*Dhainde Munare*. Punjabi. Short-story. By S.S. Uppal. A collection of short stories depicting socio-economic situation of urban middle-class.

*Dināmma*. Malayalam. Short-story. By P. Kesava Dev (1904–83), a major short-story writer, novelist and playwright, noted for his realism, social consciousness and forceful style.

*Dubate Mastul*. Hindi. Novel. By Naresh Mehta depicting the life of a woman condemned by the society. The narrative portrays a so-called 'immoral' woman with great sympathy.

*Dulhe Ber*. Punjabi. Short-story. By Balwant Gargi. A collection of short stories by the recognised playwright. The stories are as powerful as his plays. Depicts social reality of rural Punjabi society.

*Gappak Phoran*. Maithili. Short-story. By Harimohan Jha, Sudhanshu Sekhar Chaudhary, Kumar Gangananda Singh and Baidyanath Mishra 'Yatri'. A collection of humorous stories.

*Gulābā*. Punjabi. Novel. By S.S. Amol. A realistic novel depicting the struggling existence of the lower middle-class. The emphasis is more on characterization, especially the central character, Gulaba.

*Kab Tak Pukarū*. Hindi. Novel. By Rangeya Raghav. A novel based on the life of a nomadic tribe focusing on the freedom in their sex life and various social issues.

*Kapilīpariyā Sādhu*. Assamese. Novel. By Naba Kanta Barua, one of the pioneers of modern Assamese poetry. This novel is a fine and sensitive study of relation between man and nature in general and the mysterious relationship of man and nature, symbolised by the river Kapila, flowing through Nowganj district in particular.

*Kato Ajānāre*. Bengali. Novel. By 'Shankar'. Episodic in nature this work narrates life in the court and different judicial cases. An enjoyable work which made the author famous.



*Lauhakapāt*. Bengali. Novel. By Jarasandha (Charauchandra Chakraborty). The author, himself a Jailor, narrates his experiences with different characters he met at different jails and finds empathy with the prisoners. The book became immensely popular (Vol. II, 1955; Vol.III, 1958).

*Maila Añcal*. Hindi. Novel. By Phanishvar Nath Renu. Most popular among the 'regional novels', it presents the changing scenario of Mithila region of Bihar. Social, political and religious life of the Indian village with all its rituals and day to day activities told with feeling and power.

*Marahā Pāpari*. Assamese. Short-story. By Sayed Abdul Mallik. Various shades of society come out with all its colour and liveliness in these short stories.

*Marumaduve*. Kannada. Short-story. By H.V. Savitramma. Eight short stories depicting the problems of middle-class women.

*Nānu Pōlisanāgidde*. Kannada. Novel. By Basavaraja Kattimani. A novel depicting the life of the policemen and their problems.

*Narkān De Devate*. Punjabi. Short-story. By Sujān Singh. A collection of short stories by an author deeply committed to Marxist ideology.

*Navaturiyā*. Maithili. Novel. By Baidyanath Mishra 'Yatri'. This Maithili novel had aroused much expectations coming as it did after *Para* (1937) but it failed.

*Naye Mod*. Hindi. Novel. By Uday Shankar Bhatta. The narrative raises questions about traditional marital status through a woman-character to find her marriage not acceptable but unable to remarry.

*Nectar in a Sieve*. English. Novel. By Kamala Markandaya. Often compared to Pearl S. Buck's *The Good Earth*, the novel through conjugal life of Nathan and Rukmani reflects on rural poverty, the exploitation of people by the feudal order and the new industrial capitalist system symbolized by the tannery.

*Prajala manishi*. Telugu. Novel. By Vattikōta Ālwāruswāmi. A novel depicting the miserable conditions of common people living as bonded labours to the feudals of Telangana. It takes the period around 1938, the formation of State Congress in Telangana.

*Prakṛti*. Kannada. Novel. By Adya Rangacharya (Sri Ranga). It is a story about the continuation of hereditary master-slave relationship and the revolt of the downtrodden causing elder generation's fear about confusion of different castes (*varna sankara*).

*Prṛthibi Bāhāre Mañiṣa*. Oriya. Novel. By Gokulanand Mahapatra. A popular scientific fiction about human inhabitation in other planets. A work of thrilling and lofty imagination.

*Ret Da Pahad*. Punjabi. Novel. By Surjit Singh Sethi. A Punjabi novel written on the model of modern experimental novels of the West; a significant break with the Nanak Singh tradition.

*Sankōleyaḡinda*. Kannada. Novel. By Anupama Niranjana. A novel about the struggle of a woman for freedom who is chained to home and family by the traditional norms of Indian society.

*Somanāth*. Hindi. Novel. By Chaturasen Shastri. The event of Mahamud Ghaznavi's attack on Somanath is the base of the plot. History is widely intermingled with the imagination.

*Ummāccu*. Malayalam. Novel. By Uroob (P.C. Kuttikrishnan). The story of an extraordinary woman experiencing the misfortunes of the tragic deaths of her husband and her lover and the separation of her eldest son from his brothers. The story is set in the background of nationalistic and communal politics. Won Kerala Sahitya Akademi Award in 1958.

*Allūri Sitarāmarāju*. Telugu. Play. By Gabbita Venkata Rao. Staged several times before its publication. A play in classical style with poetry used occasionally. The theme is life of Sitaramaraju rebel hero, who fought against the British.

*Āmaṇuṣyan nī tanne*. Malayalam. Play. By C.J. Thomas. A realistic play employing poetic style. It depicts David's love story.

*Andha Yug*. Hindi. Play. By Dharmavira Bharati. Its theme drawn from Mahābhārata is the aftermath of the Kurukshetra battle. It presents the disillusionment of post-independence India and is influenced by Western thought of existentialism.

*Anjo Didi*. Hindi. Play. By Upendranath 'Ashq'. Social and psychological study of a strong-willed but repressed woman who imposes the strictest household discipline on husband, son and servants alike.

*Bhūmikōsam*. Telugu. Play. By Sunkara Satanarayana. One of the well-known Telugu plays on the struggle of the landless poor and their victimisation by the landlords.

*Kalākār*. Hindi. Play. By Prithviraj Kapoor and others. Gaura, simple village belle, inspires the eponymous Artist to create great works, is then tempted away by dreams of luxury and wealth, but finally returns to the incorruptible Artist.

*Maśāl*. Bengali. Play. By Digindrachandra Bandyopadhyay. A serious play focusing on communal riots through a series of existing but predictable episodes and stereotypes.

*Māṭir Ghar*. Bengali. Play. By Bidhayak Bhattacharya. A serious Bengali play built around the problems in man-woman relationships in a fast changing society threatening the earlier structures.

*Parakalama*. Oriya. Play. By Gopal Chotaray. A political play on the failure of democratic form of government in India with the entry of dishonest politicians.

*Śrī Śaṅkaradeva*. Assamese. Play. By Debananda Bharati. One of the rare examples of using the life of Saint Sankaradeva in Assamese dramatic literature.



*Antigone*, tr. by C.J. Thomas. Malayalam. Drama. From the English translation of the Sophocles's play of the same title.

*Banhi*, tr. by Biman Gangopadhyay. Bengali. Novel. English rendering of the French novel *Pot Bouille* by Emile Zola.

*Keri An Jiva*, tr. by Mahindra Dasgupta. Bengali. Novel. *Carry on Jeeves* by P.G. Wodehouse (English).

*Meghadūt*, tr. by Narayanasimha Bhati. Rajasthani. Poem. Kalidasa's *Meghdūta* (Sanskrit). The translation is so free that it can be described an original creation based on the Sanskrit poem.

*Naukāghāta*, tr. by H.V. Savitramma. Kannada. Novel. *Naukā Dūbi* by Rabindranath Tagore (Bengali).

*Śrīmad Bhagavad Gītā*. Dogri. Verse tr. by Raghunath Singh Samyal from the Sanskrit original.

*Śyāmana Tāyi*, tr. by Balachandra Ghanekar. Kannada. Novel. *Śyāmāciāyi* by Sane Guruji (Marathi).

*Tāyi*, tr. by Kulakunda Shiva Rao (Niranjana). Kannada. Novel. *Mother* by Maxim Gorky (Russian).

*Uttara-rāmacarita*, tr. by Rajkumar Mishra. Maithili. Drama. Same title by Bhavabhuti (Sanskrit).

*Viśvam Pelli*, adapt. by Sōmanchi Yajnana Sāstri. Telugu. Play. Bernard Shaw's play *Man and Superman* (English).

*Yuddh Ane Śānti*, tr. by Jayanti Dalal in four volumes (I, 1954; II, 1955; III, 1955; IV, 1956). Gujarati. Novel. *War and Peace* by Leo Tolstoy (English).

*Citragupta*. A Kannada weekly. Ed. by M.S. Bharadwaj.

*Goan Revolution*. A fortnightly in English. Ed. by Cristovam Furtado, a militant journalist and freedom fighter, after Goa's merger with India, and exposed the mal-administration that had set in as its aftermath.

*Mañiṣā*. A Gujarati monthly. Ed. by Suresh Joshi. Literary magazine devoted to modern criticism.

*Nai Kavita*. Half yearly Hindi magazine that set new trends in Hindi poetry. Ed. by Ramaswarup Chaturvedi and Jagadish Gupta.

*Śrāvanti*. A Telugu monthly magazine published by the Dakshina Bharat Hindi Prachārini Sabha.

## 1955

The Hindu Marriage Act 1955 drastically changed the fundamental character of the Hindu matrimonial law. This enactment was to open the way towards a progressive society and to recognise the independence of women.

Economic Blockade of Goa imposed by the Government of India on the former Portuguese territory, prohibiting export to and import from it into Indian territory.

Government of India set up the Official Language Commission.

The epoch-making film *Pather Panchali* directed by Satyajit Ray (1922–92) released. The film was based on Bibhutibhushan Bandyopadhyay's Bengali novel of the same title.

d. Amarnath Jha (b. 1897). One of the illustrious sons of Mithila, an important public figure; his book *Bhāratīya Śikṣā* (1976) on problems of education was published posthumously.

d. Benudhar Rajkhowa (b. 1872) well-known Assamese playwright and a translator. Among his dramas are: *Duryodhanar Urubhaṅga* (1903), *Dakṣ Yajña* (1908). In his satirical plays, *Firinganī* (1928), *Aśikṣit Ghaini* (1913), etc. He advocates female education and criticises the consequences of polygamy. He translated *Namghasa* and *Gunamālā* of Madhav Deva parts of Kirtan of Shri Sankar Deva into English.

d. Brijmohan Dattatriya, Kaifi (b. 1866). Urdu litterateur. His important work is *Kaifiyah* (1942), 2nd ed. 1975, on Urdu language and literature and problems of style; and *Urdu hamarī zubān* (1936), an essay in defence of the Urdu language.

d. Bokhud Dehlavi (b. 1863). Urdu poet, disciple of Daghdhlavi. His works include *Gufār-i Bekhud* (1938).

d. Dinabandhu Jha (b. 1878). Known as 'Mahavaiyakarana', he published *Mithilā bhāṣā kosa* (1950) (Maithila lexicon) as well as *Dhātupāṭha* (1950), a dictionary of verbal roots. He has been one of those responsible for standardization of modern Maithili in its various aspects.

d. Hasan Nizami, Khwaja (b. 1873), one of the popular novelists in Urdu. Among his works are *Tamanchah bar rukhsār-i-yazid* (1919), a historical novel, and *Angrezon ke qisse* (1946), stories based on the Rebellion of 1857.

d. Karunanidhan Bandyopadhyay (b. 1877). A Bengali poet. The general key of his poems is gentle, and 'Bhakti' is the main subject of his poetry. His works include, *Śānti Jal* (1913), *Dhān Durbā* (1921), *Rabindra-ārati* (1937).

d. Maharaja Bodhchandra Simha (b. 1908). A Manipuri poet, author of *Singel Nacom* (1939).

d. Majaz, Asrarulhaq (b. 1911). A talented Urdu poet. Worked in All India Radio, Delhi, edited *Āvāz*; later published *Nayā Adab* and *Parcam* from Lucknow. His first collection of his poems is *Āhang* (1939).

d. Manto, Saadat Hasan (b. 1912). A great Urdu short-story writer; his treatment of sex—his main theme—is bold and unconventional; critical estimates about him differ sharply. Among his publications are: *Do drame* (Radio Play),



1944; *Ao*, 1940; *Tin Auaraten*, 1946; *Chughad*, 1948; *Khali Botlen Kholi Dubbe*, 1950; *Titanda Goshi*, 1951; *Namrood Ki Khudai*, 1953; *Gorki Ke Afsane* (Gorki's short stories), 1946; *Phansi* (tr. of Victor Hugo's *Last Days of a Condemned*, 1933).

d. Maula Bakhash Kushta (b. 1876). A Punjabi poet of repute, also wrote *Kissas* and *ghazals* in classical Urdu.

d. Oleti Pārvatisam (b. 1889). One of the poets of the famous poet duo 'Venkata Pārvatisvara Kavulu'; a pioneer of modern Telugu poetry.

d. Ramnarayan V. Pathak (b. 1887). A Gujarati poet, short-story writer and critic. His *Br̥hat Piṅgal* (1955) is a monumental work on prosody. *Dvirephni Vāto* (1929–42) in three vols. are collections of his short stories. He wrote light essays under the pen name *Svairviharī* and poems under the pen-name *Sehsh*.

d. Rupnarayan Sinha (b. 1904). One of the makers of the Nepali novel and short-story. He is also well-known for his use of Sanskritised ornamental prose-style. Author of the novels, *Bhramar* (The Black Bee, 1936) and *Bijuli* (The Lightning, incomplete), and *Katha Navaratna* (1950), a collection of short stories. He also written some poems and essays.

d. S.G. Shastri (b. 1890?). one of the major translators in Kannada. He adapted many European works including Ibsen's *Doll's House* (Sutrade Bombe, 1936).

d. Samad Mir (b. 1893). A Kashmiri poet contemporary of Mahjoor. a labourer by vocation he kept in constant touch with the esoteric centres of Sufistic culture and articulated his personal experience in his poems.

d. Syed Mohammad Zamin Ali (b. 1893). A noted Urdu poet. Some of his important works are *Kalām-i Zamin* (1981), *Majmū'sh-yi qasā'id O salam* (1986) both edited by Fatima Hasan and published posthumously.

d. Yarmunja Rāmachandra (b. 1933). One of the brilliant Kannada poets who died very young. His poetry also deals with the theme of death. *Vidāya* (1956).

d. Yashavant Pandya (b. 1905). A noted Gujarati playwright. Among his works are *Padada Pāchaḷ* (1927), a long play; *Saratnā Ghodā* (1943, a collection of one-act plays; and *Yaśavant Paṇḍyānān Bālnāṭako* (1948) a collection of plays for children.

*Ahuti*. Oriya. Poetry. By Krushnachandra Tripathy. A collection of poems marked by humanist and patriotic sensibility.

*Asle Te Ohle*. Punjabi. Poetry. By Jaswant Singh Neki. A collection of poems written in reflective and meditative mode. The poet has been characterised as belonging to a neo-mystical tradition of Punjabi poetry.

*Bāla Yēpāri*. Kashmiri. Poetry. By Dina Nath Wali 'Almast'. A collection of Almast's lyrics on rustic themes, mostly in the *vatsun* form. Occasionally the poet reflects new urges and aspirations within the traditional frame.

*Dasa dev*. Rajasthani. Poetry. By Sri Naunram Samskarta. A poem on ten village-

gods,-five of them are trees (viz. *Nim*, *Khejda*, *Phog*, *Jhadkho* and *Jal*)—and five are aspects of Gods (viz. *Ruvo*, *Jodo*, *Dhora*, *Khandedo* and *Khan*).

*Dhup Ke Dhān*. Hindi. Poetry. By Girija Kumar Mathur. The poems are marked by strong opposition to imperialism and feudalism and conspicuous by a new idiom and freshness of imagery.

*Gumge Dā Gud*. By Swami Brahmanand Tirth. Religio-philosophical poem in Dogri.

*Koccutomman*. Malayalam. Poetry. By N.V. Krishna Variar, a poetical satire in Malayalam on the life of educated urban young men who try to be modern and sophisticated but have lost all sense of values.

*Krāntigīt*. Maithili. Poetry. By Raghavacharya. Raghavacharya's language is simple and his hold over prosody is commendable. With this collection, Raghavacharya's poems gave direct impetus to Maithili movement.

*Maledegula* Kanada. Poetry. By P.T. Narasimhachar (Pu. Ti. Na.). Lyrics inspired by and about a temple at Melukote, remarkable for their musicality, and rhythm, fine description of nature and effective metaphors.

*Mas Malar*. Kashmiri. Poetry. By Mohd. Amin Kamil. First collection of Kamil's Kashmiri poems and ghazals, betraying a strong impact of Iqbal's poetic overtones.

*Nāv Ke Pāv*. Poetry. By Jagadish Gupta. They are full of anger, tensions and frustrations peculiar to Nai Kavita.

*Nutana Kabitā*. Oriya. Poetry. By Guruprasad Mohanty and Bhanuji Rao. A noted collection of romantic poems marked by new sensibility.

*Parikramā*. Gujarati. Poetry. By Balmukund Dave. Poems of love and nature written in a simple diction; some of the poems have close links with folksongs.

*Rāvan vadha mahākāvya*. Maithili. Poetry. By Jivanath Jha. This *Mahākāvya* shows the influence of Michael's Bengali work.

*Sūl Surahī*. Punjabi. Poetry. By Ishwar Chitarkar. A collection of poems by a painter-poet. Image patterns of the poems are greatly influenced by painting. Romantic experience of love is the dominant theme of the poem.

*Sumran*. (with English trans.) Kashmiri. Poetry. By Master Zinda Kaul. A collection of Masterji's Kashmiri poems adding five more to those earlier published as *Smaran* in the Devanagari script (1951) in two parts. The volume in the Kashmiri (Persi-Arabi) script includes Masterji's poetic tribute to Mahjoor on his demise in 1952. The work won the Akademi Award for 1956, the first for Kashmiri.

*Sunehare*. Punjabi. Poetry. By Amrita Pritam. A collection of poems based on romantic progressive sensibility.

*Vir Satsai*. Rajasthani. Poetry. By Nathu Simha Mahiyaria. A collection of 711



*dohas* in Rajasthani devoted to the valour of Kshatriyas and the sacrifices of *satis*. It also deals with the non-violent cult of Mahatma Gandhi. The poet is inspired by the famous *Vir Satsai* written by the legendary poet Surya Mala Misran of Rajasthani.

*A Wrestling Soul*. English. Autobiography. By N.G. Chandavarka. Posthumously published work of a moderate Congress leader, a jurist and social reformer whose life spanned from 1855–1923.

*Āmcēm Gōem Āmkām Zai*. Konkani. Patriotic discourse. By Evagrio Jorge, a prominent freedom-fighter.

*Anāryanān Adaplān*. Gujarati. Essay. By Jahangir Adalji Sanjana. On the relations of the Parsis with Gujarati; an analysis of the Parsi writings and their contribution to Gujarati.

*Balarāma Dāsa O Oḍiā Rāmāyaṇa*. Oriya. Criticism. By Narendranath Misra. A critical work on the 15th century saint poet, Balaram Das, author of the most popular Rāmāyana in Oriya.

*Bhāṣā Gadyasāhityam*. Malayalam. Literary history. By T.M. Cummar. A comprehensive history of Malayalam prose literature.

*Bṛhat Piṅgal*. Gujarati. Prosody. By Ramnarayan Vishvanath Pathak. A monumental work on the history and the structure of Gujarati prosody presented in a scientific manner.

*Deś Wapsī*. Punjabi. Travelogue. By Navtej Singh. A Punjabi travelogue based on the author's travels in Soviet Union. Depicts the land and its people in the context of a new social order.

*Gul Va Khār*. Sindhi. Prosody. By Lekhraj Aziz. This Sindhi work deals with the rules of Islamic metres and their application in the various works by modern Sindhi poets.

*Kavivar Canda Jhā O Wordsworthak prakṛtiprem*. Maithili. Criticism. By Hitanarayan Jha. A comparative study, its theme being Chanda Jha and Wordsworth's love for nature.

*Kalāra Bicāra*. Oriya. Essay. By Gopal Kanungo, a prominent artist on art.

*Kaviñan Kural*. Tamil. Criticism. By V.R.M. Chettiyār. Collection of literary essays on Shelley, Emerson, Shakespeare, Wordsworth, Bharatidasan, Mutiyaracan and others.

*Maithil Saṃskṛti O Sabhyatā*. Maithili. Essay. By Umesh Mishra. An essay on the culture of Mithila.

*Maithilī Sāhityak Itihās*. Maithili. Literary history. By Krishnakanta Mishra. A history of Maithili literature.

*Marutīrtha M iṃlāj*. Bengali. Travelogue. By 'Abadhut'. A fictionalised travel-

logue that narrates the journey of a group of pilgrims to a holy place situated in the deserts of Sind and their harrowing experience. The author's representation of the bizarre and the repulsive made a strong impact on the contemporary readership.

*Punjab Boli Dā Nikās Te Vikās*. Punjabi. Linguistics. By Prem Prakash Singh. One of the pioneering studies on the origin and development of Punjabi.

*Prēmacandara Darśana*. Kannada. Criticism. ed. by Burli Bindumadhava. Collection of essays on the life and literature of the Hindi-Urdu novelist Premchand.

*Aduy Kath*. Kashmiri. Short-story. By Umesh Kaul (b. 1926). An extremely moving short-story in Kashmiri.

*Ahlane De Bot*. Punjabi. Short-story. By Gurmukh Singh Musafir. A collection of short stories depicting man-woman relations of the urban middle-class society. Some of the stories of this collections are related with freedom struggle of India.

*Ālburkerkān Gōy Kaseṁ Jikhleṁ*. Konkani. Novel. By Shennoi Goembab alias Vaman Raghunath Varde Valaulikar. Historical narrative based on detailed research into the conquest of Goa by Afonso de Albuquerque, the Portuguese Commander, with the help of Thimayya of Honnawar, in 1510.

*Anokhī Ān*. Rajasthani. Novel. By Pandita Badriprasad Sakariya. A historical novel. It also contains songs, which give the novel a special quality.

*Baḍī Baḍī Ankhen*. Hindi. Novel. By Upendra Nath Ashq, exposing the hollowness of the idealism of the middle-class. The story has been narrated with rich symbolism.

*Banagarawāḍī*. Marathi. Novel. By Vyankatesh Madgulkar. One of the first successful 'rural' novels in Marathi. It portrayed a shepherd village with great authenticity. A school master, who is the narrator, identifies himself with the villagers, share their joys and sorrows, and witnesses their exodus because of a drought.

*Bāro Ghar ek Uṭhon*. Bengali. Novel. By Jyotirindra Nandi. The total decadence in middle-class Bengali life in the post-partition period has been portrayed realistically without any trace of sentimentality.

*Cingya tomāyā*. Manipuri. Short-story. By Elangbam Rajani Kanta Sinha.

*Cirasmarane*. Kannada. Novel. By Kulakunda Shiva Rao (Niranjana). On peasants revolt in 1941 at Kayyur of Kerala State. A powerful 'Left-Novel' which describes organization of peasant movement, peasant upsurge and cruelty of Zamindars and British Government. A moving and idealized account of the peasant movement.

*Dānāpāṇi*. Oriya. Novel. By Gopinath Mohanty. The narrative brings out in great detail the apparently glamorous but really hollow of the bureaucrats focusing on the life of one bureaucrat, who choses to abandon ethical norms in the rat race to reach the top.



*Davar Āru Nāi*. Assamese. Novel. By Jogesh Das. It describes the effect of World War II on the life in a tea garden of upper Assam. The novel is a record of the agony and protest of an idealistic hero against the effects of war: inflation, black-marketing, wealth earned by unscrupulous means and so on. The story shows the conflict between all these evil powers and the forces of idealism.

*Dvābhā*. Hindi. Novel. By Prabhakar Machwe. On the problems of woman. The technique is new: letters, diaries, poems etc. used as devices to express the psychology of a woman.

*Ēḷaneyā Jīva*. Kannada. Short-story. By B.C. Ramachandra Sharma. Fifteen stories, all 'navya' (modernist) not only in their narrative technique but in content too. This is the first collection that showed a clear shift in the focus of the Kannada short-story from 'social' to 'individual'.

*Endendū Mugiyada Kate*. Kannada. Short-story. By U.R. Ananthamurty. Six Kannada short stories about middle-class Brahmin family depicting their life and feelings through subtle manipulation of language and arrangement of images. Representative of 'navya' (modernist) stories in content and style.

*The Flame of the Forest*. English. Novel. By Sudhindra Nath Ghose. It is the last of the tetralogy. As with Munoo of Mulk Raj Anand's *Coolie* Sudhin's protagonist also learns that 'Living in any city is risky, whereas in Calcutta it is positively dangerous'.

*Inquilab: A Novel of the Indian Revolution*. English. Novel. By K.A. Abbas. The action is framed within the 1919 Jallianwalla Bagh massacre and the Gandhi-Irwin pact of 1931.

*Kāle Phūl Kā Pauahā*. Hindi. Novel. By Lakshmi Narayan Lala depicting the complexities and problems of urban life with minute psychological details. The conflict between the eastern and western view of life is also reflected through the struggle of a married couple.

*Jahāj Kā Panchi*. Hindi. Novel. By Ila Chandra Joshi about a middle-class family. The increasing alienation between the society and the individual has been shown through the frustration of an educated young man looking for a job and the attitude of the society to this unemployed youth.

*Naṣṭ Nīd*. Hindi. Novel. By Usha Devi Mitra. Depict the agony of women through three women characters struggling against the social and economic conventions.

*Navan Rang*. Punjabi. Short-story. By Sujan Singh. A collection of short stories inspired by Marxist ideology, depicting struggle of new ideas in an atmosphere of traditional feudal values.

*Nisīkānt*. Hindi. Novel. By Vishnu Prabhakar. On the problems that hunted the Indian writers during 1920–36—the problems of caste, creed, communalism, untouchability, and widowhood etc.

*Prakāśam parattunna Oru Penkutti*. Malayalam. Short-story. By T. Padmanabhan (b. 1931). It marks the beginning of a new trend in short-story that mood or inner experience becomes the theme rather than the events.

*Rājpathē Ringiyāy*. Assamese. Novel. By Birendra Kumar Bhattacharyya. The revolutionary youth Mohan speaks out against the Government on 15th August from a public platform and gets arrested. The novel depicts all that has happened in twelve hours of his life from 5.00 a.m. to 5.00 p.m. on 15th August. It projects a vision of a new society, free and fair.

*Rāt Baki Hai*. Punjabi. Novel. By Jaswant Singh Kanwal. A Punjabi novel written with progressive ideas and romantic temperament depicts the toiling rural masses.

*Sahāri Pāi*. Assamese. Short-story. By Jogesh Das (1927). These stories are about urban and village life of Assam.

*Sath Sangar*. Kashmiri. Short-story. By Akhtar Mohiud Din. The first collection of Akhtar's short stories that later won him the Akademi Award (1958). The seven stories collected in the volume take the reader into the innermost recesses of the essentially human characters, the author had known right from his infancy as low class no bodies.

*Saver Hon Tak*. Punjabi. Short-story. By Santokh Singh Dhir. Written by one of the committed Marxists, this collection of stories depict the hard life of the rural masses.

*Seth Bankemal*. Hindi. Novel. By Amrit Lal Nagar written in the Hindi dialect of Agra. A satire on the social conventions through the central characters—Sethi Bankemal, a corrupted man.

*Some Inner Fury*. English. Novel. By Kamala Markandaya. Mingled with a thwarted attempt of the East-West synthesis through a marriage symbolism, the novel in depicting the violence within the Indian non-violent freedom struggle.

*Udaya Kiranālu*. Telugu. Novel. By Pōtukūchi Sambasiva Rao. Powerfully presents the difficulties of middle-class families.

*Waiting For The Mahatma*. English. Novel. By R.K. Narayan. The novel deals with the Gandhian freedom movement of the 1942 Quit India days when in Malgudi that mirrors the rest of India, the magic words were scrawled by the masses on walls and trees to unite man to serve the Mahatma's cause.

*Antyārpana*. Telugu. Play. By Acharya Ātreya. On the political situation in Andhra after Independence: Congressmen forgetting their promises and joining hands with the rich to exploit poor.

*Kavi Bhāratendu*. Hindi. Play. By Lakshmi Narayan Mishra. An idealized and somewhat allegorized account of the Hindi poet and dramatist (1850–85), with wife Madhavi seen as domestic bliss and mistress Mallika as the pursuit of the Muse.



*Kuny Kath*. Kashmiri. Play. By various authors. Ed. Roshan (b. 1919). Some of the plays included are: (1) *Viz Chhe Myany* by Ali Mohd. Lone (1927–88); (2) *Yatan ya tadakh* by Pushkar Bhan (b. 1926). These and other plays were presented by the Mobile Theatre.

*Navian Jotān*. Punjabi. Play. By Gurdial Singh Phul. One-act play written in the tradition of I.C. Nanda realistic in nature.

*Satranginī*. Rajasthani. Play. By Govindlal Mathur. A collection of seven one-act plays about social problems in rural life. some of the plays are quite hilarious.

*Waris*. Punjabi. Play. By Sant Singh Sekhon. Based on the life of one of the prominent medieval *kissa* poets of Punjab, Waris Shah, its central theme being romantic love.

*Gōrā*, tr. by H.V. Savitramma. Kannada. Novel. *Gōrā* by Rabindranath Thakur (Bengali).

*Kannaki-Kovalam*, tr. by C. Narayanan Nair. Sanskrit. Poem. From *Silappadikāram* (Tamil). Published from Salem.

*Manipuri Mahābhārat*, tr. by Kalachand Shastri Chingorgban. Manipuri. Epic form the Sanskrit Mahabharata. Vol. I–XX (1955–80).

*Mṛcchakaṭika*, tr. by Ishanath Jha. Maithili. Drama. Same title; by Sudraka (Sanskrit). An edited version of the play with a scholarly introduction.

*Nīti Śataka*. tr. by Ram Nath Shastri. Dogri. Verse. From the poems of Bhartrihari (Sanskrit).

*Pratibimba*, tr. and ed. by Kirtyananda Kumar and Jitendra Narayan Jha. Maithili. Short stories. An anthology of short stories from various languages.

*Pratidhvani*, tr. by Sudhindranath Datta. Bengali. Poetry. Translated from English, French and German; include poems of Shakespeare, Mallarme and Heine.

*Śākuntala*, tr. by Umashankar Joshi. Gujarati. Play. *Abhijñānaśākuntalam* by Kalidasa (Sanskrit).

*Vilunāma* (The Will), adapt. by D.V. Narasaraju. Telugu. Play. Sean O'Casey's play *Juno and the Peacock* (English).

*Kāmgda Sevak Sabhā Delhi Patrikā*. A Dogri-Hindi Annual brought out by the Cultural Organization of Dogras of Kangra resident in Delhi. Besides articles in Hindi, it carried Dogri folk songs and some Dogri poems.

*Mehera Pradīpa*. A famous Oriya monthly magazine published from Sambalpur. Ed. by Mayadhan Mansinha.

*Nāṭyakala*. A Telugu monthly published by Nāṭya Sangham and later by A.P. Sangeeta Nataka Akademi, Hyderabad.

*Samābeś*. A sophisticated widely circulated Oriya monthly, literary journal. Ed. by Jagadish Pani, published from Calcutta, now from Bhubaneswar.

*Sarasvatī*. A Tamil monthly. Ed. Vijaya Bhaskaran. Though the editor had strong leftist leanings, the journal served as a forum for all kinds of writers irrespective of their ideological background.

*Quest*. An English quarterly. Ed. Nissim Ezekiel. Sponsored by the Congress for Cultural Freedom and published from Bombay, a popular journal among the Indian intellectuals. In its early issues were published works of P. Lal, Dom Moraes, A.K. Ramanujan, Kamla Das etc. Among the later editors were Abu Sayyid Ayub and Amlan Datta. It ceased publication with the Emergency in 1977 and was succeeded by *New Quest*.

## 1956

Formation of 'Andhra Pradesh' on 1 November 1956, the United All Andhra State with the merger of Andhra and Hyderabad State. N. Sanjiva Reddy was the first Chief Minister of the State.

Government of India appoints the Sanskrit Commission under the chairmanship of Professor Suniti Kumar Chatterji.

Est. *Āndhra Bālānanda Saṅgham*, a juvenile cultural organization (originally established in Madras in 1940) was at Hyderabad. It published *Bāla*, a children's monthly, and played a vital role in the promotion of juvenile literature in Telugu.

Est. *Kerala Sahitya Akademi*, with Sardar K.M. Panikkar as President and Vallathol as Vice-President.

The Constituent Assembly of Jammu and Kashmir state adopted the State's Constitution under which Urdu was declared as the State's official language and Dogri as one of the seven regional languages.

Celebration of 2500th anniversary of death of Gautama Buddha.

Inauguration of the Second Five Year Plan.

d. Amarlal Hingorani (b. 1907). A Sindhi short-story writer, known for his realistic portrayals of characters. His best-known story 'Ado Abdul Rehman' (Brother Abdul Rehman) was included by UNESCO in one of its publications in 1954.

d. Anantam Kandukuri (Karuna Kumara) (b. 1901). A famous Telugu writer of short stories, first to treat rural life as themes. Also an actor of mythological roles.

d. B.S. Mardhekar (b. 1909). A Marathi poet, critic, and novelist. One of the pioneers of modern Marathi poetry, he made a profound impact on his contem-



poraries and followers. Among his major works are collection of poems: *Śīśīrāgam* (1939), *Ānakhī Kāhī Kavītā* (1951); Novels: *Pānī* (1948), *Rātrīca Divas* (1942). Also acclaimed as one of the seminal thinkers on literature and other arts.

d. Har Datt Sharma (b. 1890). A Dogri poet, author of *Dogri Bhajanmala* (1936).

d. Makhmur Dihlavi, Fazl-i Ilahi (b. 1900). A well-known Urdu poet; work includes: *Kulliyāt-i Makhmūr*.

d. Manik Bandyopadhyay (b. 1908). One of the major Bengali novelists and short-story writers. His earlier works reflect the impact of Freudian ideology. But later he became a member of the Communist Party of India and his works underwent a change in attitude and temper. His works include the novels *Putul Nācer Itikathā* (1936), *Padmānadīr Mājhi* (1936), *Jiyanta* (1950), *Sahartālī* (Vol. I, 1940; Vol. II, 1941).

d. Mohammad Mobin (*pseud.* Kaifi Chiryakoti) (b. 1890). Urdu writer. His important work is *Jayāhīr-i sukhan, va'ni, Urdū shu'arā ke kalam kā intikhab* (4 volumes 1935–39), a selection of poems by various poets. His own poems were collected in *Pārah hāi Jigar* (1921) and *Nashter-i-gham* (1927).

d. Munsif Nachiket Drupadlal (*pseud.* Ketan Munsī), (b. 1930). A Gujarati short-story writer. *Andharī Rāte* (1952) and *Svapnāno Bhangar* (1953) are his collections of short stories. His third collection of stories *Raktadān* (1962) was published posthumously.

d. Pandit Godavarish Misra (b. 1886). A major Oriya poet, dramatist and novelist. Wrote a number of ballads and lyrical poems with a chauvinistic spirit. He used literature as a weapon for preaching patriotism. His works include, *Alekhikā, Kalikā, Kīśalaya, Gītāyana, Puruṣottama Deva, Mukunda Deva, 1817 and Arddha Śatabdīra Oḍisā O Tahinre Mo Sthāna* etc.

d. Qazi Mohammad Abdul Ghaffar (b. 1888), a journalist associated with Mohammad Ali's *Hamdard*; *Tarjuman* in Calcutta and edited *Jamhūr*. Was a staunch Khilafatis; after partition became General Secretary, Anjuman Taraqqi Urdu. His publications are: *Ajīb*, 1930; *Tin paise ki chokri*, 1934 (both short stories).

d. Sitaramacandra Rao, Oddiraju (b. 1887). Elder one among the 'Oddirāju Brothers'. The younger one is Raghava Ranga Rao. The services of both the brothers, both noted scholars in Telugu and Sanskrit, in promoting Telugu in Nizam State are remarkable.

d. Sobhraj 'Fani' (b. 1883). A poet and essayist in Sindhi, especially known for his historical essays on about 80 towns and cities of Sindh.

d. Vavilla Venkatesvara Shastri (b. 1885). Rendered remarkable services for the development of Telugu studies, by bringing out innumerable publications and journals.

d. Virumal Begraj (b. 1874). Affectionately called 'Deshbhakta', he was among the first three nationalist authors in Sindhi to go to jail during the Indian struggle for freedom. Following the partition of India in 1947, he did not migrate to India and chose to stay back in Sindh. Edited *Sindhi* (established in 1901) and wrote, among other books, *Munhinji Jail Yātrā* (1923).

d. Yaganah Changezi (b. 1883). Urdu poet. He published several volumes of poems with Mirza Yas (real name: Vajid Husain, 1884–1955).

d. Zafar Ali Khan, Maulvi (b. 1873). Urdu poet and prose writer; founder and publisher of the *Zamindār* of Lahore; wrote satirised poetry. His publications are: *Khayābān-i Fāris* (tr. of Lord Curzon's Gardens of Persia); *Chamanistān*, 1944; *Nigaristan*—both poems; *Haqiqat va afsanah*, (1940); *Tilismī hūr*—both fiction.

*Bhaḍāsā*. Dogri. Poetry. By Shambhu Nath Sharma. Poems portraying Dogra life and nature in a romantic vein.

*Cakravayuha*. Hindi. Poetry. By Kunvar Narayan. The potential and sensibility of *Nai Kavita* may be traced through these poems. The themes are love and nature but the poems are distinguished by their diction.

*Candar badan va Mahayār*. Urdu. Poetry. By Mirza Muhammad Muqimi Bijapuri, ed. by Muhammad Akbaruddin Siddiqi. Narrative poems.

*Chāyāpathara Yātrī*. Oriya. Poetry. By Harekrushna Mahatab.

*Dādī Te Mām*. Dogri. Poetry. By Dinu Bhai Pant. A collection of poems on different subjects of social awareness—call to workers and farmers to unite and rise and revolt, relationship between Hindi and Dogri, importance of work, the nature of exploiters and so on.

*Dāhikkunna Pānapātram*. Malayalam. Poetry. By O.N.V. Kurup (b. 1931). The earliest writings of the author who later on developed into one of the major poets in Malayalam. These first poems are mostly lyrics expressing revolutionary idealism.

*Dinguli Rātguli*. Bengali. Poetry. By Sankha Ghosh. The first book of poems of Sankha Ghosh, who distinguished himself as a major poet, critic and translator within a short period. These poems are intensely lyrical, passionate and marked by a mature craftsmanship.

*Dīpadhāri*. Kannada. Poetry. By Channaveera Kanavi. Some of the lyrics belong to the *navodaya* trend and some to the *navya*. This kind of poetry is known as *Samanvaya Kāvya* in Kannada as it tried to make a synthesis between the two: beauty of nature, mysticism, folk traditions, humanism on one hand and understanding of the bitter contemporary reality on the other.

*Faujī Pimśanar*. Dogri. Poetry. By Tara Smail Puri. A long poem describing the plight of an ex-serviceman.



*Gīt Pharos*. Hindi. Poetry. By Bhavani Prasad Misra. These poems of 'Nai Kavita' are influenced by Gandhian philosophy; most of them depict the beauty of nature and the life of Indian rural poor.

*Jay Gāndhī*. Hindi. Poetry. By Sohan Lal Dwivedi. Poems of national-cultural awareness.

*Kalam-e Rahī*. Kashmiri. Poetry. By Rahman Rahi. Poems struggling for departure from what had tended to become committed poetry.

*Khaled of the Sea*. English. Poetry. By Sri Aurobindo. Written in 1899 but printed in *The Advent* in the 1956 February, April and August issues. It is an unfinished Arabic romance intended to consist of a prologue and epilogue and twelve cantos.

*Khare Mitṭhe Atthrūṃ*. Dogri. Folk song. Compiled and edited by Shrimati Sushila Satathia. Published by Dogri Sanstha, Jammu.

*Kruśa*. Oriya. Poetry. By Mayadhar Manasinha. A collection of metaphysical poems.

*Navya-Nepāl*. Maithili. Poetry. By Lakshmikant Chaudhary 'Ananta'. A Kavya in praise of the polity of Nepal.

*Navya Dhvani*. Kannada. Poetry. Anthology of thirty *navya* (modernist) Kannada poems ed. by V.K. Gokak and Channaveera Kanavi. In the introduction editors list the important features of *navya* poetry e.g. use of realistic details of life, spoken language and images; importance of trans-individual values and intellect; experiments with techniques and metres.

*Nesal Dī Parcī*. Dogri. Poetry. By Mohanlal Sapolia. A political pamphlet in verse satirising getting a ticket for election from the National Conference Party of Jammu and Kashmir.

*Ōtakkuṣaḷ*. Malayalam. Poetry. By G. Sankara Kurup, one of the greatest Malayalam poets.

*Pāsavāncem Gīt*. Konkani. Poetry. By Mons. Sylvester Menezes, from Mangalore.

*Pennēṭi paṭa*. Telugu. Poetry. By Vidvan Visvam. A popular Kavya presenting the life in the famine-stricken Rayala Sima area of Andhra Pradesh, its previous glory and present poverty.

*Phūl Ain Tarānā*. Sindhi. Poetry. By Baldev Gajra 'Gumnam'. A collection of Sindhi poems brought in the Persian metrics and imbued with patriotism.

*Sahasra Dhārā*. Rajasthani. Poetry. By Satya Prakash Joshi. Among eighteen poems in this volume only eight are in Rajasthani. 'Ujali' is a significant and long poem based on folk love story.

*Sajārī Paid*. Punjabi. Poetry. By Ajaib Chitarkar. Poems written in the romantic progressive tradition.

*Simde Pathar*. Punjabi. Poetry. By Tara Singh Kamil. One of the important

collections of modern Punjabi poetry. The poems reflect lyrical as well as modernist consciousness.

*Subuhdam Yets Chhu Paratshyon Gashi-Tarukh*. Kashmiri. Poetry. (1916–87). This first sonnet in the Kashmiri language by Nadim appeared in the Urdu *Tameer*.

*Svacchanda Trivāṇi*. Dogri. Poetry. By Shuk Dev Shastri. A collection of verse composition patterned on Sanskrit metres and celebrating old orthodox values.

*Vidaya*. Kannada. Poetry. By Yarmunja Ramachandra. The only collection of poems by the author (who died at the age of twenty-two) published posthumously. Remarkable for treating the theme of death and using images and symbols of death.

*Zindan Nama*. Urdu. Poetry. By Faiz Ahmad Faiz. These poems share the technical finesse and deep humanism, richness of imagery and political consciousness of his other works.

*Na Jivita Yātra*. Telugu. Autobiography. By Desari Lakshmana Swāmi, a poet and scholar. It gives good accounts about contemporary poets and scholars.

*Samaraṇakaḷ*. Malayalam. Autobiography. By R. Eswara Pillai, a noted Malayalam writer.

*Buddha-Darśana*. Sindhi. Biography. By Narain H. Samtani. The life and teachings of the Buddha.

*Sān Jerārd Mājellā*. Konkani. Biography. By Fr. P.L. Botelho, of Mangalore. A biography of a saint.

*Arvācīn Gujārati Sāhityanī Vikāśrekḥā*. Gujarati. Literary history. By Dhirubhai Thaker. A history of modern Gujarati literature from 1850 to the post-independence period written in Gujarati.

*Dholā Mārū*. Sindhi. Folklore. By J.K. Bhavani. Dealing with the Sindhi/Rajasthan folk-tale of Dhol Maru.

*Mirjumulār Asam Ākraman*. Assamese. History. By Surya Kumar Bhuyan (1894–1964). A historical account of the expedition of Mirzumla in Assam. A fine specimen of Assamese historical prose.

*Next Sunday*. English. Essays. By R.K. Narayan. These essays reveal Narayan's ironic observation of man and manners.

*Ramaṇanum Malayāḷa Kavitaḥ*. Malayalam. Criticism. By Sukumar Azhikode. A study of *Ramanan*, the famous poetical work of the poet Changampuzha. A noted work on literary criticism.

*Sāmi-A Jā Saloka*. Vol. I. Sindhi. Textual Criticism. Distinct from B.H. Nagrani's work of the same title (1955). This work is in the Devanagiri script, published



by Parsram Parumal, it includes 3500 *sloka* in three volumes (Vol. I, 1956; Vol. I, 1957 and Vol. III, 1958).

*Ābhai Patakī*. Rajasthani. Novel. By Sri Lala Nathamala Joshi. On widow-remarriage, takes into account blind beliefs and dead traditions and their impact on social behaviour. It is considered as landmark in the history of Rajasthani novels.

*Baras Gāṁṭh*. Rajasthani. Short-story. By Muralidhar Vyas. Collection of twenty-three stories considered to be a milestone in Rajasthani. They deal chiefly with the hardships faced by farmers and labourers.

*Bhuim Chanfim*. Konkani. Short-story. Compiled and ed. by Chandrakant Keni. an important collection in the history of Konkani. The stories take inspiration from the soul and soil of Goa, reflecting the joys and sorrows of life.

*Bhule Bisere Citra*. Hindi. Novel. By Bhagavati Charan Verma. A novel spanning for fifty years narrating the socio-economic changes in Indian life through characters belonging to four generations chosen for Sahitya Akademi Award (1961).

*Bund Aur Samudra*. Hindi. Novel. By Amritlal Nagar on middle-class Indian society with its present decadent conditions. But the narrative presents an epical grandeur that comes through the tension between the declining system and the emergence of the new.

*Cemmin*. Malayalam. Novel. By Takazhi Sivasankara Pillai. One of the renowned novels acclaimed for its vivid realism and humanism. It received the Sahitya Akademi Award in 1951 and was translated into several Indian and foreign languages. The novel tells a tragic love story in the background of the social life of the fishermen. A feature film was made based on the novel.

*Cikkavīra Rājendra*. Kannada. Novel. By Masti Venkatesa Iyengar. A historical novel dealing with the socio-political change in the small state of Kodagu in Karnataka in the late 18th century. Masti depicts brilliantly how the State falls into the hands of the East India Company and the values of private and public life undergo transformation. One of the finest novels in Kannada.

*Dewāl*. Bengali. Novel. By Bimal Kar. The economic and other social problems faced by the middle-class Bengalees in Calcutta during Second World War (Vol. II, 1958).

*Dhartī Kī Āṅkhen*. Hindi. Novel. By Uday Sankar Bhatta. The problems of rural life have been the central focal point of the novel.

*Gaṅgavua Mattu Gaṅgāmāyī*. Kannada. Novel. By Shankar Mokashi Puneekar. A novel depicting love, hatred and rivalries in the rural life of north Karnataka juxtaposing the fragile personality of the protagonist and stubbornness of his mother.

*Girimalli Geya Nandanadalli*. Kannada. Short-story. By T.R. Subba Rao (Ta. Ra. Su.). This particular collection shows the confusion during the period of transition from *pragatisīla* to *navya* (progressive to modernist).

*Gṛhapraveṣ*. Gujarati. Short-story. By Suresh Joshi. A remarkable collection of stories, conspicuous by subtlety of narration. These stories with thin and fine plots also have been considered as the first expression of modernism in Gujarati narrative literature.

*Ispāter Svākṣar*. Bengali. Novel. By Gourishankar Bhattacharya. The story of an industrial house. The problems of the workers, their relationship with the authorities as well as the rivalry among different groups and unions—all these issues have been portrayed vividly in the course of the narrative.

*Jayavardhan*. Hindi. Novel. By Jainendra Kumar. Written in the form of the diary of American journalist, a new experiment from the point of view of technique over emphasis on political, social and philosophical problems have made the narrative complicated.

*Jivan Sangrām*. Assamese. Novel. By Hiranmayi Devi. The theme is the domination of man and exploitation of women. It is a critique of the social sanctions favouring man who is allowed to marry several times and the painful conditions under which women have to struggle for survival.

*Kalyaṇasvāmi*. Kannada. Novel. By Kulakunda Shiva Rao (Niranjana). A novel about the insurrection of Coorg and Canara in 1839 against British Government.

*Kassī Dā Pānī*. Punjabi. Short-story. By Hari Singh Dilbar. A collection of short stories depicting the life of common rural people.

*Lawley Road and Other Stories*. English. Short-story. By R.K. Narayan. Comprises thirty stories of which five are repeats from the *Malgudi Days*, five from *Dodu*, six from *Cyclone*. The humorously ironical title story, through a complete reversal of situation satirizes the post-independence penchant for renaming roads and parks after Indian heroes.

*Mādhav Jī Sindhiyā*. Hindi. Novel. By Vrindavanlal Varma. Based on the life of 18th century Pesava Patel Madhav Ji Sindhiya. The social-cultural history of India has been depicted through a series of complex events.

*Madhusrāvanī*. Maithili. Novel. By Shailendra Mohan Jha. A very widely acclaimed novel.

*Mōkamul*. (One Thorn of Passion) Tamil. Novel. By T. Janakiraman. A novel noted for its gripping story that moves in two levels: on one level it tells the story of a Brahmin musician in love with a girl whose parents had intercast marriage—thus causing social ostracization against the musician; at another level the story is about the inner struggle of the artist.

*Nirikseyalli*. Kannada. Novel. By Akabara Ali. A novel depicting the love between a Hindu girl and Muslim youth.



*Painted Tigers*. English. Novel. By Manjeri Isvaran. A story involving Muslim characters, one of whom made up as a Muharram tiger fiercely paws at his rival who is also his wife's paramour.

*Pāṭāl Dānār Pācālī*. Bengali. Short-story. By Manish Ghatak 'Yubanasva'. The stories deal with the life of the slum dwellers, beggars and petty criminals. They were first published in the periodical *Kallol* (1923-30).

*Penkuṭillu*. Telugu. Novel. By Dr. Kommuri Venugopala Rao. One of the noted Telugu novels on the middle-class life.

*Remember the House*. English. Novel. By Santha Rama Rau. The novel handles the twin themes of the East-West encounter with faith in the resilience of traditional cultures and the theme of growth of a young girl from adolescence into maturity, from romanticism to pragmatism.

*Sāgar, Laharen aur Manusya*. Hindi. Novel. By Uday Sankar Bhatta. It tells the life and problems of fisherman of Varasova near Bombay. Has elements of regional novel. Depicts various dimensions of man-woman relationship.

*Samarasavē Jivana*. Kannada. Novel. By V.K. Gokak. A voluminous novel depicting the social change in Karnataka. It first appeared as *Ijjodu* (1945).

*Saṅgama*. Kannada. Short-story. By Rajalakshmi N. Rao. Twelve short stories representing the middle-class life. The author tries different styles of narration in these stories. One of the rare collections of *navya* short stories by a woman writer.

*Śaṣṭi bābur Saṁsār*. Bengali Novel. By Ashapurna Devi. On day-to-day domestic situations faced by a retired man and his relations with other family members.

*Titās Ekṭi Nadir Nām*. Bengali. Novel. By Adaita Mallaburman. A fine account of the life on the river Titas narrated in detail, with great vividness and realism. A story of the life of a community, facing great hardship and possible ruination due to the ecological changes. It has certain quality of a *saga*.

*Train to Pakistan*. English. Novel. By Khushwant Singh. One of the well-known works of the author. It is a moving story of human suffering and blood-shed of partition. Published as *Mano Majra* in the American edition, 1956.

*Ukhḍe Huye Log*. Hindi. Novel. By Rajendra Yadav. About the relations of man and woman in post-war India. Its emphasis is more on the ideas and behaviour of young man and woman coming out of college, and the political opportunism of Congressmen.

*Āmani*. Kannada. Play. By Kurthinatha Kurtakoti. One of the earliest Kannada symbolic plays on the theme of life and death. An old man narrates the stories of death related to a particular house. Children come and play the game of 'marriage' over-shadowing death, and indicating life as a game of hide and seek.

*Ardhāṅginī*. Oriya. Play. By Gopal Chhotaray. A psychological play in three acts on mother's love for her child.

*Chik*. Maithili. Play. By Harishchandra Jha 'Harish'. A delightful and popular one-act play of humour and wit. The use of a non-standard dialect along with standard Maithili is remarkable.

*Haba Khatoon*. Kashmiri. Play. By Amin Kamil. A play on the legend of the saint poet Haba Khatoon. Kamil's dialogues are quite powerful though in certain cases they sound too contrived.

*Heemāl Nāgrāy*. Kashmiri. Opera. By Nadim and Roshan. Nadim wrote the lyrics and Roshan wrote the dialogues.

*Jhānsī Kī Rānī*. Hindi. Play. By Vrindavanlal Varma. A dramatic adaptation of the author's own enormously successful novel of the same title.

*Lakṣahīrā*. Oriya. Play. By Kartik Kumar Ghosh. A well-known mythological play on popular 'Laksahira' story.

*Parivartanam*. Sanskrit. Play. By Kapil Dev Dvivedi. a five-act play against the dowry system published from Benaras.

*Punyān Dā Cann*. Punjabi. Play. By Harcharan Singh. Based on the life and times of Guru Nanak, In which Guru Nanak is presented as 'absent hero' a technique necessitated by prevalent Sikh convention of not presenting 'Gurus' on the stage.

*Siddhartha: Man of Peace*. English. Drama. By Harindranath Chattopadhyaya. It is a hagiological play in eight acts. It uses parrot in the case symbolism for Siddhartha's liberation and spiritual quest and also projects into it the modern man's crazy pursuit for nuclear power.

*Surendra Sāe*. Oriya. Play. By Rajat Kumar Kar. A historical play on Surendra Sae the king of Sambalpur, who stood against the British during the mutiny of 1857.

*Tācī Karāmat*. Konkani. Play. By Pundalik Narāina Dānde. A humorous play which is considered as an outstanding contribution to Konkani drama of that time.

*Bhagwan Buddha*, tr. by N.R. Malkani. Sindhi. D.D. Kosambi's book from English.

*Gāndhijiñlo Mārg*, tr. by Ravindra Kelkar. Konkani essays from the essays by Kakasaheb Kelekar, Kishorilal Mashruwala and Vinoba (English).

*Gītā Pravacanam*, tr. by Bakibab Borkar alias B.B. Borkar. Konkani. Commentaries on Gita. *Gītā Pravacana*, talks by Vinoba Bhave (Marathi).

*Godāna*, tr. by K.R. Udupa. Kannada. Novel. *Gōdān* by Premchand (Hindi).

*Inspector General*, tr. by Rentala Gopalakrishna. Telugu. Drama. Gogol's *Inspector General* (English).



*Krauñca Vadha*, tr. by Gorur Ramaswamy Iyengar. Kannada. Novel. *Kraunca Vadha* by V.S.Khandekar (Marathi).

*Mahā Silip*, adapt. by Vidvan Visvam. Telugu. Play. Ibsen's *The Master Builder* (English).

*Mahābhārata*, tr. by Tarachand Gajra. Sindhi. C. Rajagopalachari's *Mahābhārata* (English).

*Mangal Prabhāt*, tr. by Ravindra Kelkar. Konkani. Reflections. From *Yervada Prison* by Mahatma Gandhi (English).

*Niti Dharma*, tr. by Rāmachandra Nārāyan Nāik. Konkani. Philosophical musings. *The Ethical Religion* by Mahatma Gandhi (English).

*Ratnāvalī*, tr. by Paramanand Jha. Maithili. Drama. Same title; by Sriharsha (Sanskrit).

*Sarvodaya*, tr. by Rāmachandra Nārāyan Nāik. Konkani. Reflections. Gandhiji's *Unto This Last* (English).

*Satya Nārāyan Kathā*, tr. by Anant Ram Shastri. Dogri. (Published by Dogra Mandal, Jammu) from Brajbhasa.

*Selleyya Kāvya Samarthane*, tr. by C. Mahadevappa. Kannada. Literary criticism. *The Defence of Poetry* by P.B. Shelley (English).

*Vozuly Gulala*, tr. Noor Mohd. Roshan. Kashmiri. Play. Tagore's *Red Oleanders* (English). The play was staged by the Drama Club of the Government College for Women, Amirakadal, and won wide ovation.

*Dharitri*. An Oriya monthly magazine published from Cuttack. Ed. by Debendra Satapathy. Since 1973 it is published as a daily newspaper from Bhubaneswar.

*Dīpak*. A Nepali literary monthly published from Banaras. Ed. by Nārāyan-prasād Upādhyāya. It published writings of eminent poets and writers like Lakshmiprasād Devkota, Haribhakta Katuwal, Ganesbahadur Prasai, and Chudāmani Bandhu, and also serialised a few longer narrative prose fictions.

*East and West*. An English journal. Ed. Srinivas Rayaprolu. A short lived literary journal published from Secunderabad.

*Jhelo*. A Konkani monthly magazine. Ed. by J.S. Alvares, later in 1973 onwards by Austin D'Souza-Prabhu from Mangalore.

*Kashmir Today*. An English monthly for the Information Department also accommodated write-ups on Kashmiri language and literature, and occasionally carried translations too.

*Kastūri*. A Kannada monthly from Hubli. Ed. by M. Hanumanta Rao. The only Kannada digest, it publishes short stories and popularised abridged versions of important literary works. The *pustaka-vibhaga* of this digest is well-known for abridged novels.

*Taamir*. An Urdu monthly of the Information Department, reserved a portion for creative writing in Kashmir.

*Tarāṅga*. An Oriya monthly magazine published from Calcutta. Ed. by three renowned writers, Byomakesh Tripathy Choudhury, Hemakanta Misra and Jenamani Narendra Kumar.

*Tāyinudi*. A Kannada weekly from Bombay. Ed. by Dattatreya K. Mendon.

*Yugabheri*. An Oriya quarterly. Literary journal published from Balasore. Ed. by Upendra Prasad Nayak.

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